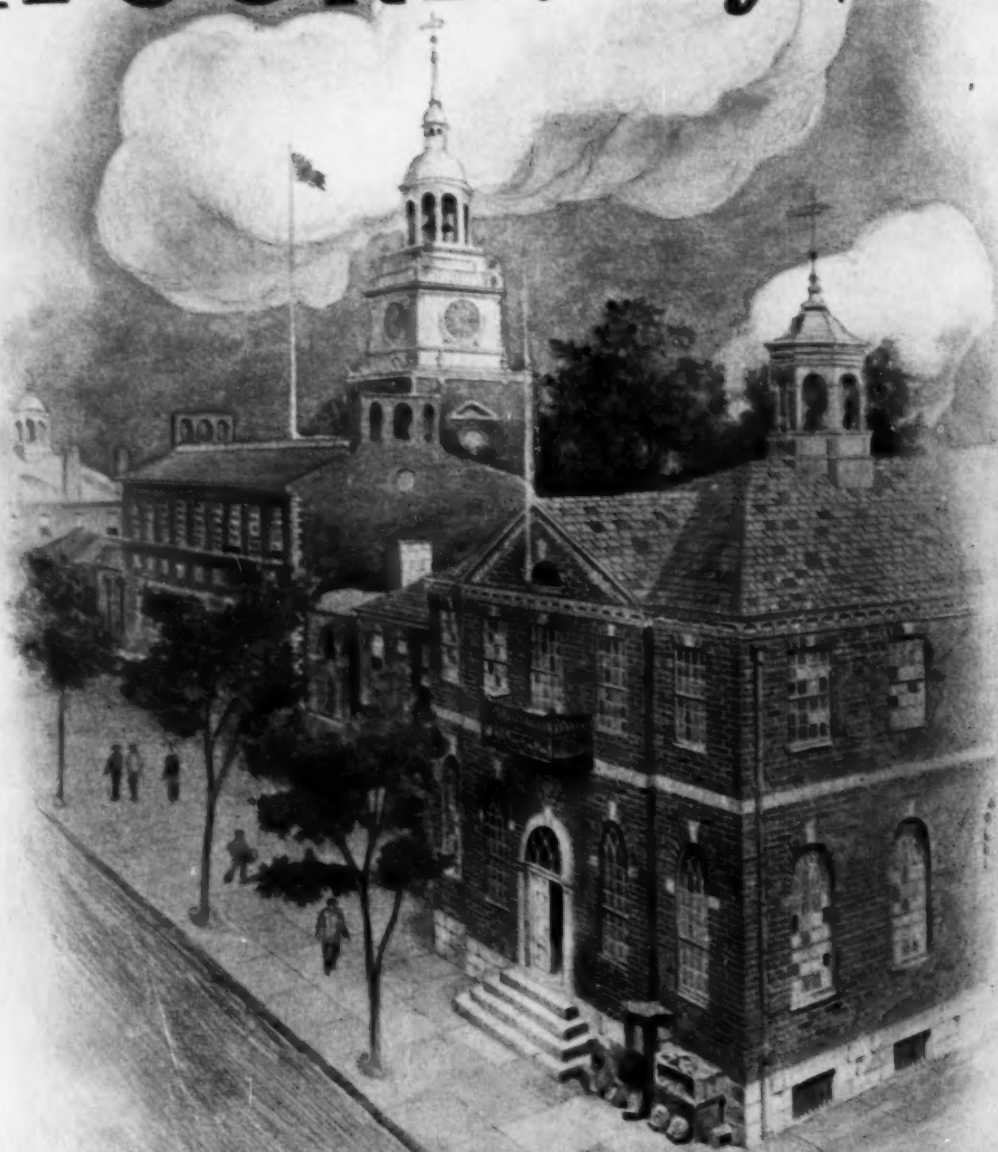


THE ARCHITECTURAL RECORD *for* JULY

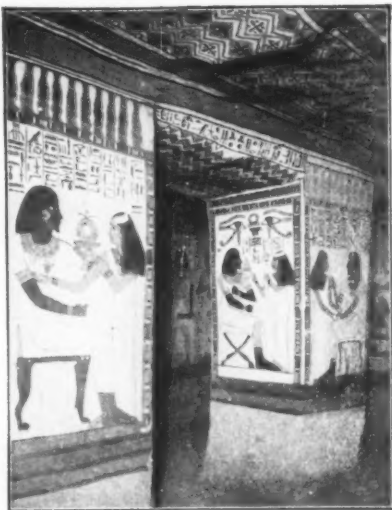
Eug

JUN 30 1913



PHILADELPHIA 1787-1913

J.M. ROSE
PHILA.



ROCK TOMB, THEBES, EGYPT, 2000 B. C.



LOOKING DOWN BROADWAY
By John Marin, Impressionist, 1913

IN 40 centuries there have been many varied uses for paint, as seen in examples of its early use in the Egyptian Tombs and examples of the latest art of the impressionist looking down Broadway.

But all have agreed that the paint itself should be of proper quality.

Paint must wear well. It must produce a hard, smooth surface. Its tones must be harmonious to the eye. And it must retain for a reasonable period these qualities and colors.

A. P. PAINTS are manufactured according to recognized principles, known to meet every requirement which time and experience have proven to be necessary.

Any person not an expert can easily determine the quality of our product by the **FINISH**.

Therefore —

WATCH THE FINISH

A. P. PAINT PRODUCTS
Are a Standard of Perfection

THE ATLAS PAINT CO.

101 Park Ave., N. Y. Architects Bldg.
Write for new Catalog F-3

Nashville, Tenn.
See Sweet's Catalog, Pages 1780-1





The Architectural Record: *Contents*

VOL. XXXIV
NO. 1.

JULY, 1913

SERIAL NO.
178

	PAGE
OUR EARLIEST CIVIC CENTER - - - The Independence Hall Group in Philadelphia Photographs by Ph. B. Wallace	By Thomas Brabazon 1-19
ARCHITECTURAL PHILADELPHIA - Yesterday and Today An Illustrated Retrospect and Review Photographs by Ph. B. Wallace and others	By Costen Fitz-Gibbon 20-45
A PRACTICAL HOUSING DEVELOPMENT - - - - - The Evolution of the Quadruple House Idea Duhring, Okie & Ziegler, Architects	46-55
THREE TYPES OF GEORGIAN ARCHITECTURE—Part I The Evolution of the Style in Philadelphia Photographs by Ph. B. Wallace and others	By Harold Donaldson Eberlein 56-77
THE OFFICE AND APARTMENTS OF A PHILADELPHIA ARCHITECT Mr. Wilson Eyre, at 1003 Spruce Street	78-88
NOTES AND COMMENTS - - - - -	89-96

PUBLISHED MONTHLY BY
THE ARCHITECTURAL RECORD COMPANY
115-119 WEST FORTIETH STREET, NEW YORK

F. W. DODGE, President

F. T. MILLER, Sec. and Treas.

Contributing Editors

MONTGOMERY SCHUYLER

C. MATLACK PRICE

HERBERT D. CROLY

Yearly Subscription—United States \$3.00
—Foreign \$4.00—Single Copies 25 Cents

Entered May 22, 1902, as Second
Class Matter at New York, N. Y.

Copyright 1913 by The Architectural
Record Company—All Rights Reserved



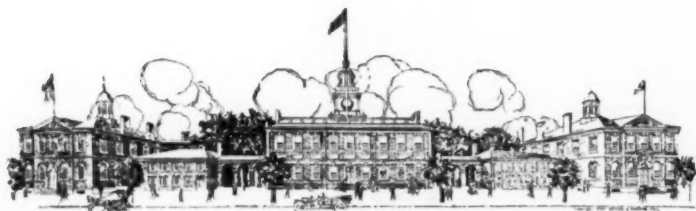
INDEPENDENCE HALL, PHILADEL-
PHIA, PA., THE SOUTH FRONT.

THE ARCHITECTURAL RECORD

VOLUME XXXV

JULY, 1913

NUMBER I



OUR EARLIEST CIVIC CENTER

The Independence Hall Group
in Philadelphia

By Thomas Brabazon

Photographs by Ph. B. Wallace



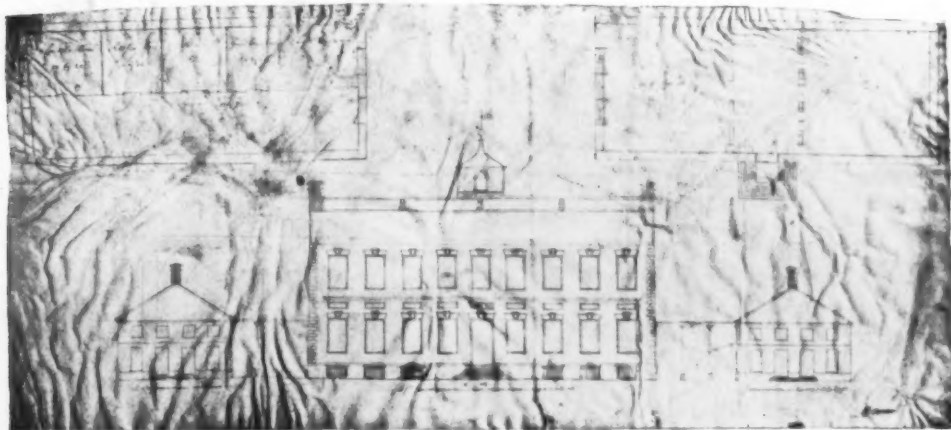
O most of us, unfortunately, Independence Hall in Philadelphia has little meaning or association beyond the fact that it is the visible memorial to all Americans of the Nation's birth on July 4th, 1776. That the venerable building was the cradle of our nationality is a sufficient claim to the affection and reverent esteem of all loyal citizens of these United States, it is true, but those who are ignorant of or inattentive to the part

it played and the stirring events enacted within its doors or around its walls, both long before and long after the signing of the Declaration of Independence, miss a wealth of historic association thrilling and picturesque.

However, it is not only Independence Hall that commands our present attention, but the whole notable group of buildings of which it is the central and most important. They are all connected with events of the greatest moment in the early life of our Nation. While Independence Hall or the State House, as it is still affectionately called by Philadelphians and doubtless always will be, was our earliest civic and national centre

in that it was the scene of the formal sundering of the last links of British control over our Colonial forebears, the sessions of the Continental Congress, when expedience did not dictate temporary quarters elsewhere, and the framing of our Constitution, it must not be forgotten that when the national government returned again to Philadelphia, after a brief sojourn in New York, the Senate and House of Representatives sat in Congress Hall at the southeast corner of Sixth and Chestnut streets while the Supreme Court occupied the corresponding building at the other end of the State House group, at the southwest corner of Fifth and Chestnut streets.

it would be equally notable and imposing had it been built only yesterday. The scale is so broad and impressive that it dwarfs other buildings of far greater size and loftier stature in the vicinity. In this respect it is comparable to a small person of large presence and much dignity the scant measure of whose inches is not accounted in the impression created among his fellows. We have all seen such. Though the actual area covered by the State House is inconsiderable—it is only 100 feet long by 44 feet in depth with a tower on the south side or rear measuring 32 feet by 34—there is such amplitude of proportion in the rooms, the size of all essential features



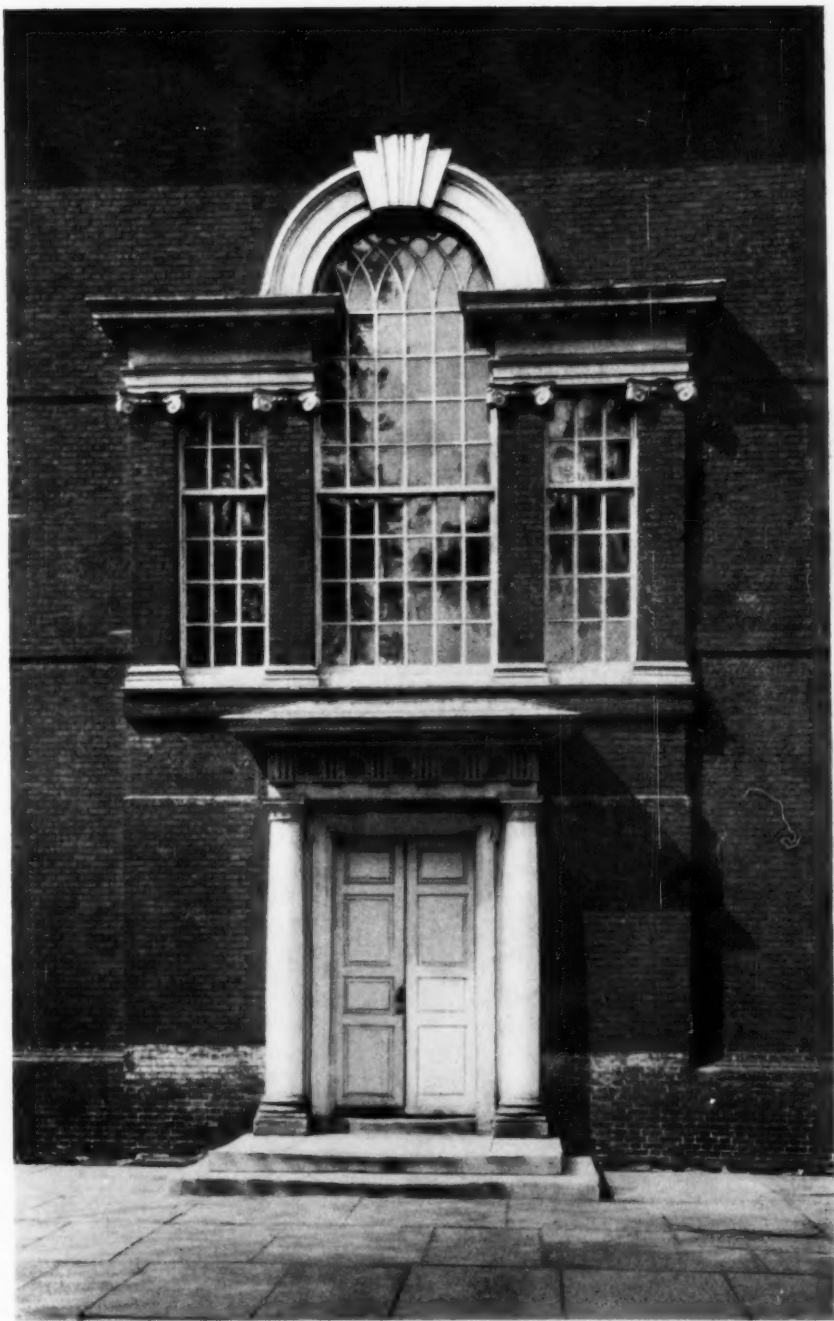
THE ORIGINAL PLAN OF INDEPENDENCE HALL, BY ANDREW HAMILTON.

Quite apart, however, from all considerations as our earliest civic centre and the historic associations of paramount national importance therewith connected, Independence Hall and the adjacent buildings flanking it to the east and west have an absorbing architectural interest. Let us first take a survey of the fabric of all three as they are to-day and then glance briefly over the chiefest events in their history, noting, at the same time, some of the vicissitudes of change and restoration they have undergone in the passage of the years.

From an architectural point of view, the State House was a notable and imposing structure when it was erected in 1733 and from the same point of view

and the detail of ornamentation that a visitor instinctively feels himself in one of the great buildings of the country altogether independently of the brave memories by which its halls are hallowed.

Seen from without, it is a most satisfying piece of Georgian architecture. The north front, pierced by a central door and eight broad windows on the lower floor and an unbroken range of nine windows on the upper, has the convincing charm of co-ordinate dignity and simplicity. The doorway is severely plain and of proportions characteristic of the date at which the edifice was built. The wide muntins of the small-paned windows, the well-placed string



↓ THE PALLADIAN WINDOW OVER THE SOUTH ENTRANCE
OF THE STATE HOUSE ("INDEPENDENCE HALL").



THE TOWER ON THE SOUTH FRONT OF
THE STATE HOUSE ("INDE-
PENDENCE HALL").

courses and the oblong panels of blue soap-stone beneath the windows of the second floor agreeably diversify the wall surface and impart a grace that quite prevents the impression of dumpy stodginess that less carefully managed Georgian façades occasionally give. A white

balustrade, running the length of the building and set where the pitch of the roof breaks into a much flattened gambrel to form a deck, affords an additional note of grace and lightness comporting well with the triple chimneys with arch-joined tops at each gable end.

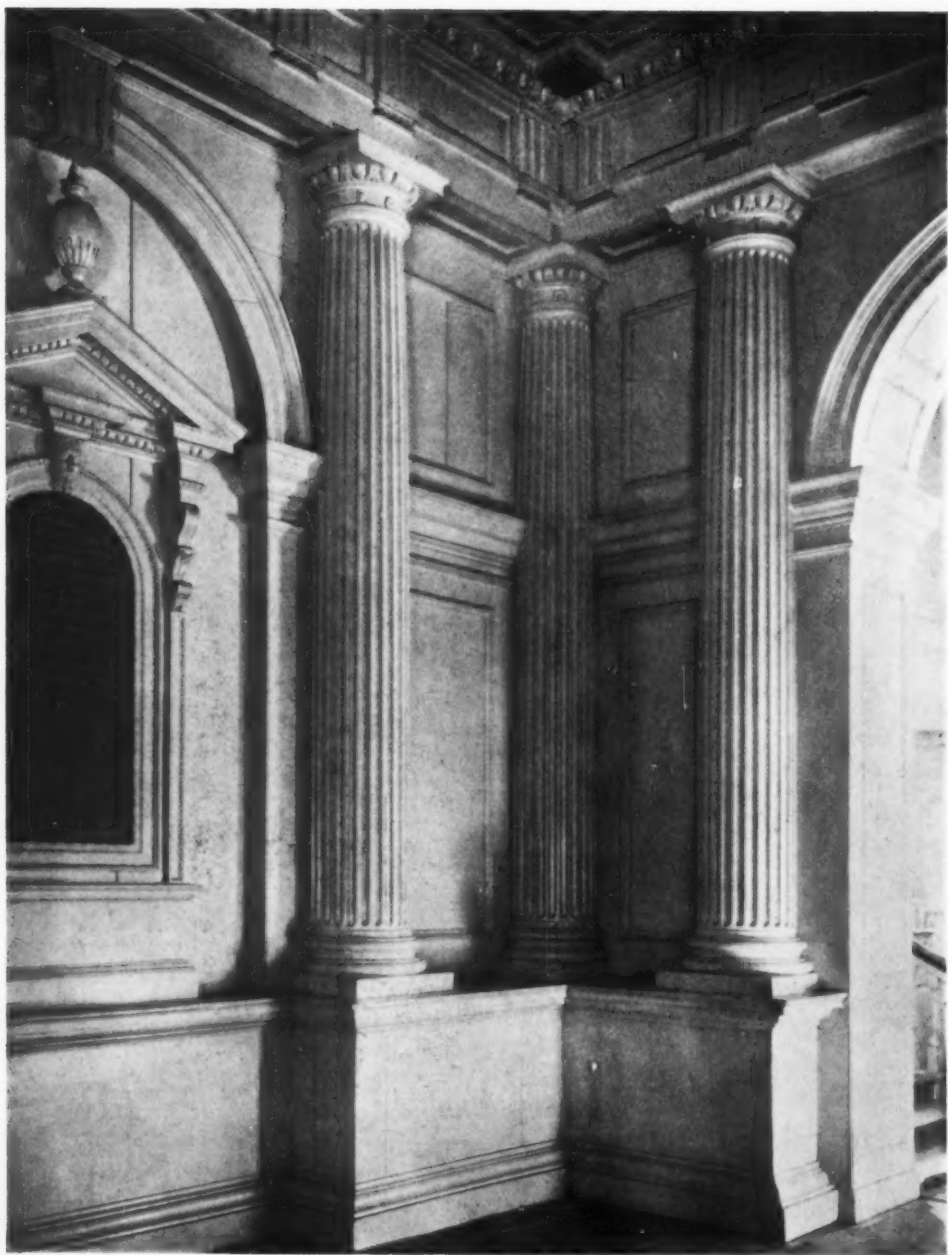
The contrast between the deep red brickwork of the tower, carried one stage above the cornice of the body of the hall, and the white wooden superstructure for the clock, surmounted by an open cupola over the bell, is striking and particularly effective viewed from the south on a sunny morning in winter or early spring, when everything is fretted with a laced pattern formed by the bare branches of the surrounding trees. In the second stage of the south side of the tower, immediately above the door, is a Palladian window that has always compelled admiration. The crushed capitals of the pilasters and dividing pillars, though perhaps rude in line and execution, are delightfully suggestive of the weight and solidity of the tower above them. Grotesque heads and faces as ornaments for keystones were not very extensively used in our Colonial Georgian architecture, but over the windows on three sides of the uppermost brick stage of the tower are faces that for pathos of expression can quite match those on the tower of Christ Church. Though noticed by few among the thousands that daily pass by, they are worthy of attention.

The warm tone of the walls is especially pleasing. Years and weather, yes, and dirt, have imparted an exceedingly mellow tinge to the hard burned brick laid in courses of Flemish bond, and although the glazed black headers, found in so many old houses are of rare occurrence, the hue of the Colonial bricks is peculiarly rich. Relieved as the masonry is by trimmings of native bluish soap-stone and penciled by weathered mortar joints, the walls have a wonderful quality of texture and color.

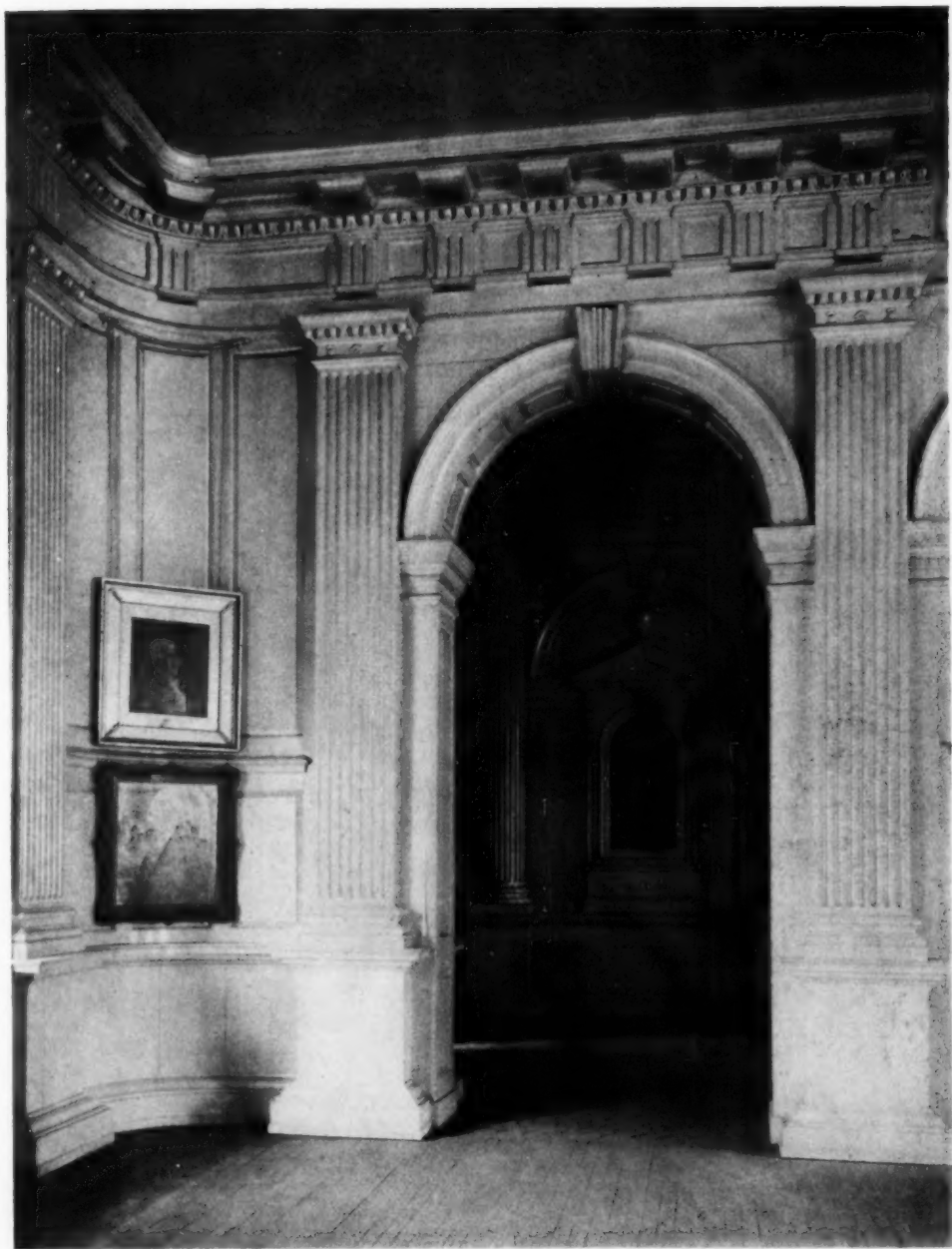
Although the triple-arched arcades and low, hip-roofed buildings on either side of the State House are new, they are restorations and conform to the provisions of the original plan. That plan



DETAIL OF THE DOOR TO "THE INDEPENDENCE
CHAMBER," INDEPENDENCE HALL, PHILADELPHIA, PA.



DETAIL OF A CORNER OF THE FIRST FLOOR
CORRIDOR, INDEPENDENCE HALL, PHILADELPHIA, PA.



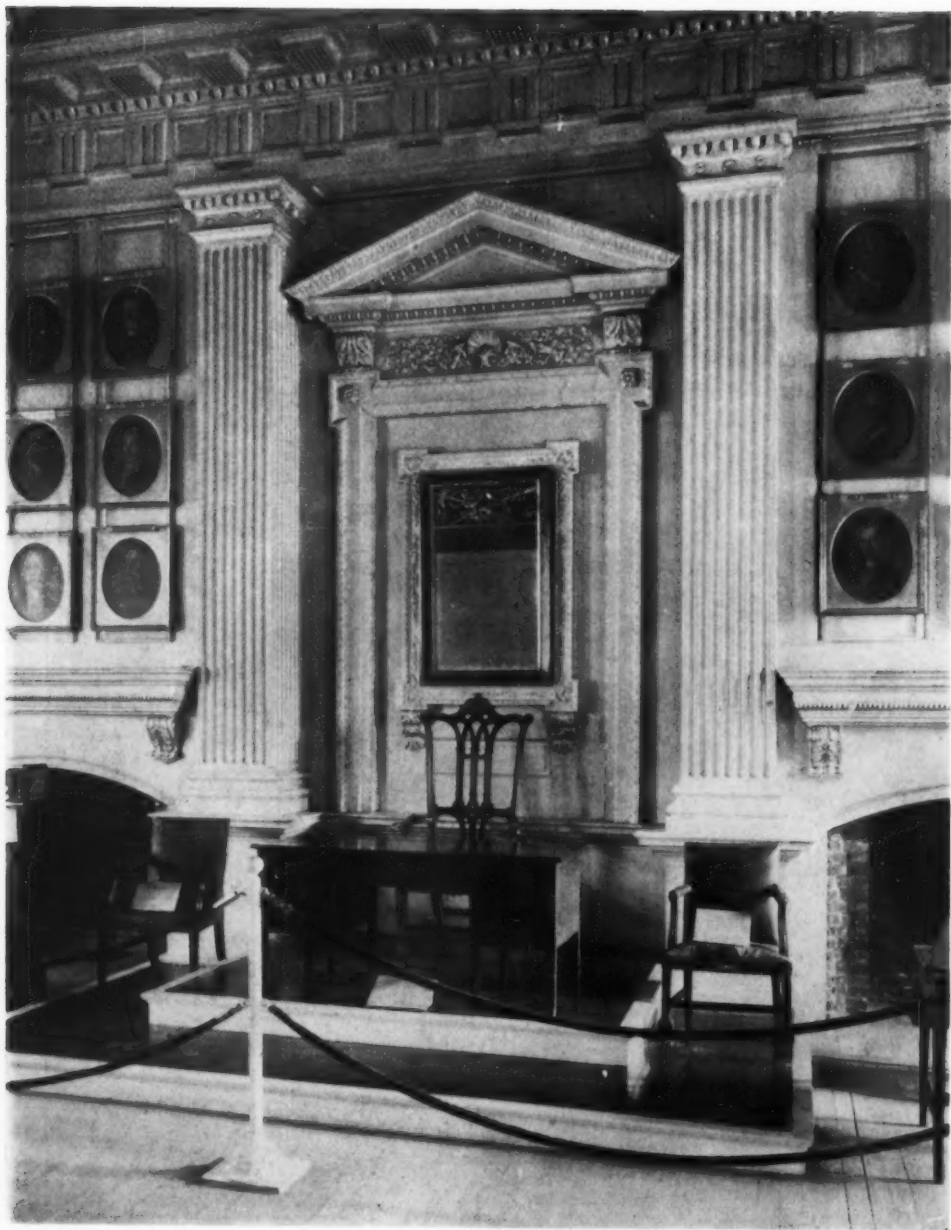
CORNER OF WEST CHAMBER, LOOKING INTO CORRIDOR, INDEPENDENCE HALL, PHILADELPHIA, PA.



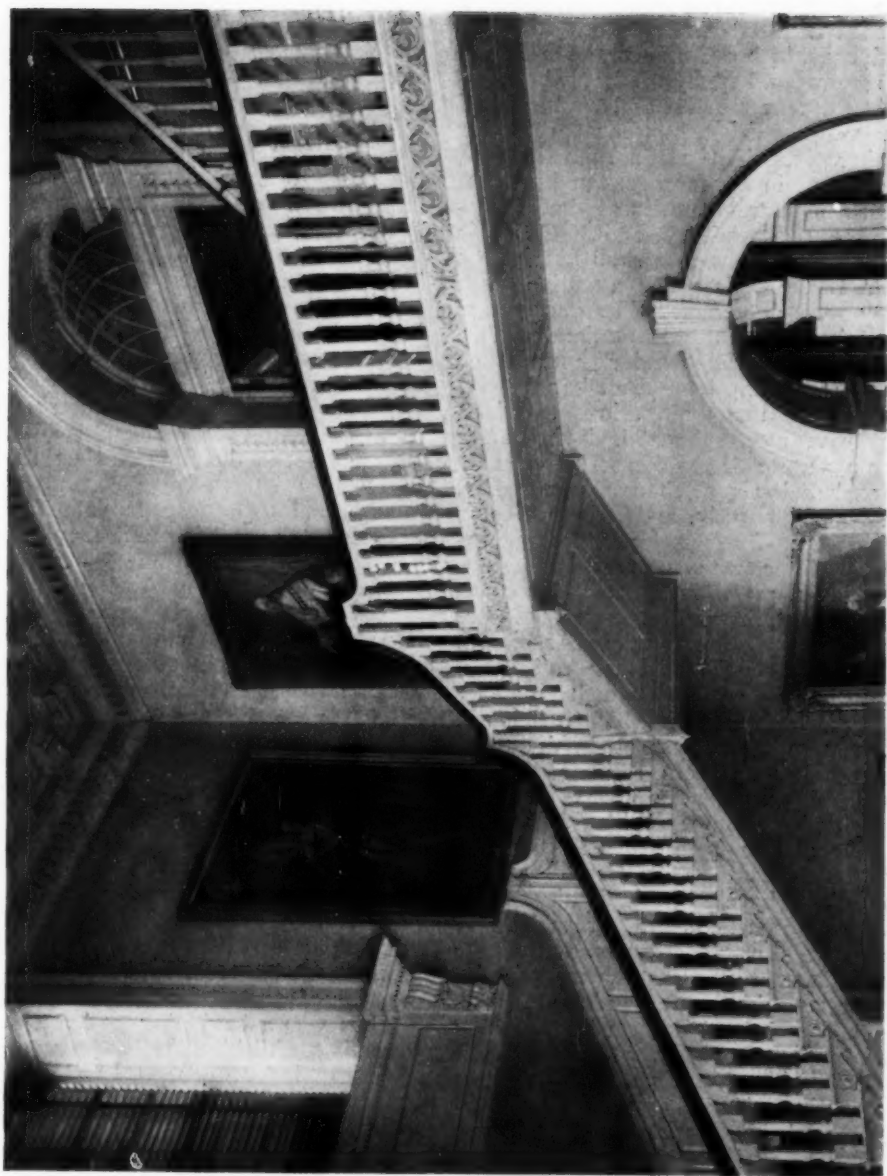
STAIR DETAIL, INDEPENDENCE
HALL, PHILADELPHIA, PA.



STAIR DETAIL, INDEPENDENCE
HALL, PHILADELPHIA, PA.



THE WEST CHAMBER, INDEPENDENCE HALL, PHILADELPHIA, PA.



UPPER STAIRWAY IN TOWER OF INDEPENDENCE HALL, PHILADELPHIA, PA.

called for such structures, and they were begun several years subsequent to the commencement of work on the main portion of the State House, but gave place at a later date to the hideous barracks, devised to meet the exigencies of public business, which endured till the last wave of restoration happily removed them.

At the extreme east and west ends of the group, the two buildings projecting farther toward the street than the rest, are decent in appearance, but have not the architectural comeliness that distinguishes Independence Hall. Of their historic importance we shall hear later; their fabric claims our attention first. They were not erected till several years after the close of the Revolutionary War, but time and the "tender" mercies of public ownership have dealt hardly with them. The many alterations to which they have been subjected, during more than a century of varied uses, have sadly marred their aspect though, fortunately, not beyond remedy, and it is gratifying to note that Congress Hall, the westernmost of these two structures, is now undergoing a most thorough and scrupulously exact restoration under the care of the Institute of American Architects. When it is brought once more to its pristine estate it will be a worthy member of the noble group to which it belongs. Its eastern companion at Fifth street, for nearly ten years the seat of the United States Supreme Court, is still in a deplorably dingy and dilapidated condition and ripe for such intelligent restoration as has befallen Congress Hall. Both places have a certain dignity of line and the proportions are agreeable. Of architectural embellishments, such as the State House can boast, they are quite innocent save the cupolas which are good. The home of the American Philosophical Society, directly to the south and fronting on Fifth street, really forms part of the State House group and, though not remarkable for any special architectural merit, is unobtrusive and open to no particular objection as it harmonizes with its fellows and derives distinction from the august body it shelters.

Taken as a whole, the State House group is impressive alike from its historic eminence and its intrinsic worth.

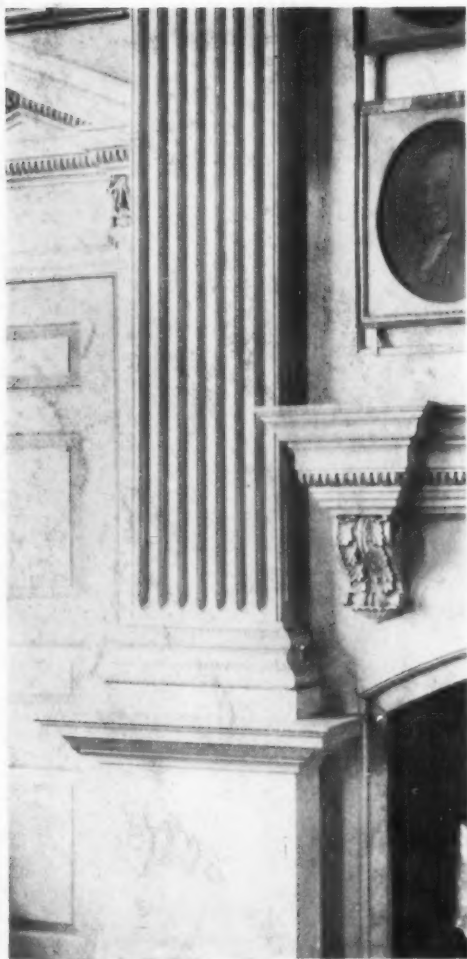
Its composition is interesting and its setting advantageous, occupying as it does the whole north side of Independence Square or the State House Yard, as it used to be called, thus having a large open space to the south whence the ensemble may be properly appreciated. The square itself in its present condition is in no wise remarkable save for some fine old trees planted more than a century since. Comprehensive plans are on foot, however, to embellish it and make it more worthy of the structure along its northern boundary.

Now let us turn to the story of the buildings and, at the same time, note some of the stirring and important events in which they have figured. Beginning this survey at the very outset of Pennsylvania's Provincial history, we find that the Assembly, upon the occasion of its first meeting in Philadelphia in 1683, probably sat in the Blue Anchor Tavern in Dock street, as there was no other public building to accommodate them at that time. Thenceforward they continued to sit in various places as convenience dictated until, in April, 1729, "the citizens of Philadelphia presented a petition to the Assembly that it would by law empower the city and county to build a State House in High Street (Market Street) near the prison." After some of the usual bickering between the Lieutenant-Governor and the Assembly, it was enacted that "the sum of two thousand pounds of bills of credit made current by this act be delivered by the trustees to the loan office to Thomas Lawrence, Andrew Hamilton and John Kearsley, who are hereby appointed for building and carrying on" the State House, whose erection had just been determined upon.

Thus was a beginning, at least, made towards establishing the future cradle of American independence. Land was secured, not on High or Market street as suggested in the petition to the Assembly, but on Chestnut street, one square to the south, between Fifth and Sixth, a site then so far beyond the built-up part of the city that it seemed "like a citadel without the walls" and children jealously watched it rise from the fields where they were "wont to go a-berrying."



DOORWAY FROM CORRIDOR INTO BASE OF
TOWER, INDEPENDENCE HALL, PHILADELPHIA, PA.



A DETAIL IN "THE INDEPENDENCE CHAMBER," INDEPENDENCE HALL, PHILADELPHIA, PA.

Two members of the committee appointed by the Assembly prepared plans for the new building, Andrew Hamilton and John Kearsley, neither of them architects. John Kearsley, it is true, had achieved considerable reputation in this respect by the plans he had devised for Christ Church, but Hamilton was not supposed to have any particular aptitude in that direction. He was a lawyer much occupied in the public business of the Province. Like so many other eminent legal lights of the Middle and Southern Colonies, he had been trained in the English Inns of Court, and while in London

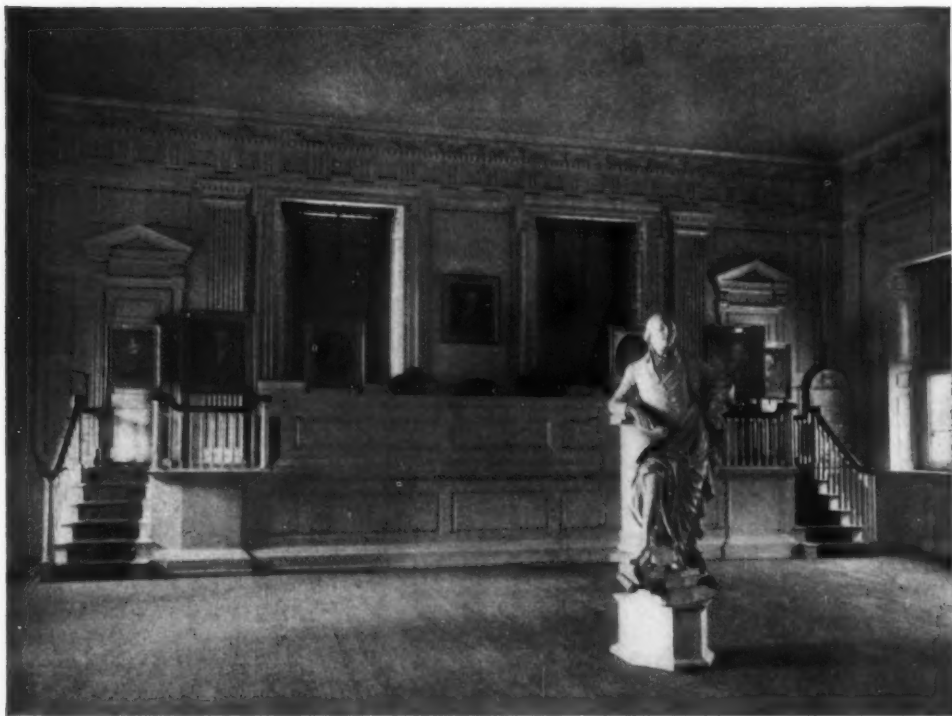
had mastered, it seems, some architectural knowledge. Being a man of remarkable and sterling ability, combining with his wide versatility and breadth of view a goodly share of initiative and force, he generally pushed to a successful completion any matter to which he seriously addressed himself. His plan, a rough draft of which on parchment may be seen in an accompanying illustration, was submitted to the Assembly and chosen. Of his excellence of taste and soundness of judgment we have an enduring witness today in the fabric of the State House.

Work on the State House was indeed begun and vigorously pushed by Hamilton as far as he was able, but there were all sorts of obstacles to be surmounted and drawbacks and hindrances to be set aside. There were grumbles and growls from influential people who were either wholly opposed to the undertaking or else dissatisfied with the site, there were unfavorable criticisms of the plan adopted, there were strikes, there was lack of competent labor, there were wranglings about the necessary funds to pay the costs—everything, in short, combined to retard progress, and Hamilton died in 1741 before his plans were fully executed. After the main portion of the State House was under course of construction, it was decided to erect at each side a triple-arched arcade and low hip-roofed building, as designed in the plans. The two small buildings were to be devoted to the safe keeping of the public records.

The State House itself was designed to accommodate the legislative and executive branches of the government. The great east room, to the left of the door on entering, was intended for the use of the Assembly. Whether the west room across the corridor, and communicating with it by three large open arches, was originally meant for the Supreme Court of the Province is uncertain, but, at any rate, it was in time appropriated to that purpose. The second floor has a long gallery running the full length of the building along the north side facing Chestnut street, and this apartment has



A DETAIL OF THE MANTEL IN "THE INDEPENDENCE
CHAMBER," INDEPENDENCE HALL, PHILADELPHIA, PA.



WEST CHAMBER, THE SUPREME COURT ROOM, INDEPENDENCE HALL,
PHILADELPHIA, PA.

been variously designated as "The Long Room," "The Banqueting Hall" and by sundry other titles. Facing the south are two smaller rooms, separated by a spacious hallway or lobby which also opens into the Long Room. One of these lesser rooms seems to have been intended for the use of the Governor's Council.

The tower was not contemplated in the original design and was not planned till 1749, eight years after Hamilton's death, and not finished till November, 1751, when a feast was made for the workmen employed in erecting it. As the tower contains the stairway and only means of access to the second floor, we cannot tell how the upper apartments were reached before it was built.

The tower being completed, it was deemed desirable to have a bell and clock, which were accordingly set in place. The first clock's works were in the centre of the building under the roof and the dials were in the round windows in the gables at the east and west ends, the hands be-

ing attached to long rods that traversed the distance from the works to the faces. It was not until many years later that the clock and dials were set in the tower. A singular fatality seems to have attended all the bells intended for the State House. They have all required several castings.

In 1774 the woodwork of the upper part of the tower was found to be in a decayed condition and it was ordered taken down and a covering put over the brickwork to save it from damage by the weather. Nothing was done, however, till 1781, when a low hip roof was constructed immediately above the brickwork. The tower was not restored to approximately its original condition till 1828, when it assumed its present appearance under the direction of William Strickland.

Notwithstanding the building troubles that often confronted the superintendents or building committee of the State House and the occasional lack of compe-



DETAIL OF LOWER PART OF STAIRWAY,
INDEPENDENCE HALL, PHILADELPHIA, PA.

tent workmen, the fabric was well and truly joined together. It is a satisfaction to know that the names of the master workmen have been preserved. Especially worthy of mention are Bryan Wilkinson, who did the fine wood carving, Thomas Godfrey, one of the glaziers, entitled to fame as the inventor of the quadrant, while no less a person that Gustavus Hesselius, the portrait painter, had a hand in painting the woodwork. For a season he laid aside his palette and brushes and labored with the paint pot.

Having thus traced the evolution of Independence Hall's fabric, it will not be amiss to recall a few of the incidents that have served to render it a memorable and conspicuous object in our national history from the middle of the eighteenth century onward. From the outset it was regarded with affection and pride by the citizens, barring the few malcontents and grumblers who opposed its erection. Apart from the special purpose for which the State House was built, the accommodation of the officials and legislators of the Province, it was often put to other and lighter uses and many were the banquets and balls held under its roof. As far back as 1736 Mayor Allen gave a feast for the citizens at the State House and from thence onward state dinners and routs were celebrated until the memorable collation of 1774, when the members of the Continental Congress, then sitting in Carpenters' Hall, were the guests of the gentlemen of Philadelphia. This was probably the last occasion of the kind to be held there.

Between the years 1768 and 1773 a number of meetings were held either in the State House or the State House Yard to oppose Townshend's revenue acts and a strong non-importation agitation was kept up. In July, 1769, a vessel laden with malt arrived in port and straightway a meeting was called at the State House to determine what was to be done. The brewers attended in a body and swore they would not buy nor brew the malt for anyone, and so the unwelcome cargo was shipped back to England without being unloaded. A more interesting and important gathering occurred at the State House in October, 1773, when ex-

citement was rife over the expected arrival of a fresh consignment of tea from the East India Company in the ship *Polly*. On October 16, a "large and respectable town-meeting," presided over by Dr. Thomas Cadwalader, was held there and spirited resolutions anent the tea question were enthusiastically adopted. The same resolutions were immediately afterwards adopted, nearly word for word, by a town-meeting in Boston (November 5, 1773), a fact deserving emphasis because the opposition to the Tea Act began in Philadelphia and not in Boston, as is popularly supposed. When the teaship was actually sighted in the river, a town-meeting was called at the State House on an hour's notice—it was so crowded that the people had to adjourn to the adjacent Yard—and it was forthwith resolved that the captain should "neither enter nor report his vessel at the Custom House," and should "carry back the Tea immediately." He was allowed to stay in the city till the next day to get necessary supplies and was then packed speedily off. Thus, at the State House, ended Philadelphia's tea episode without any noisy outburst or tumult.

The sitting of Congress in the East Room of the State House and the signing of the Declaration of Independence in that chamber are too well known to require more than passing allusion. In that same Independence Chamber, Congress continued to sit during some of the darkest days of the Revolution, and in that very same chamber also, in the summer of 1787, sat the Constitutional Convention, and there on September 17th they signed the document that we have been taught to regard as the bulwark of our liberties.

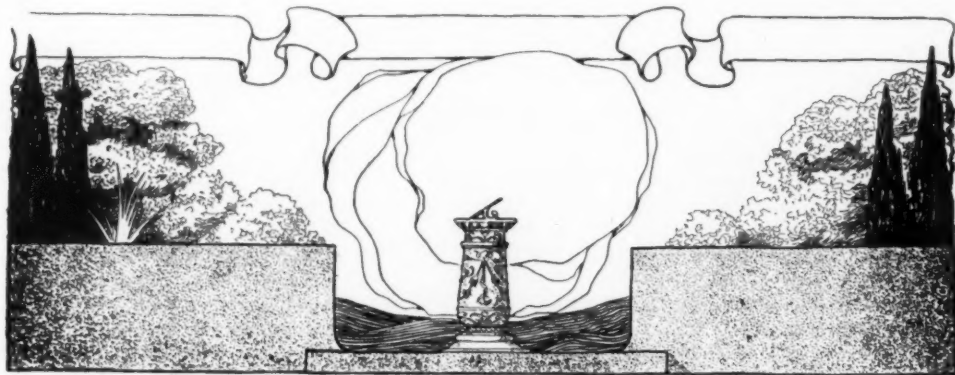
In this connection it ought to be remembered that a dramatic incident that was not without its effect in conquering the strong opposition that existed in some quarters to assembling the convention, was enacted before the State House. In June, 1783, before the army had been disbanded three months, a body of about 80 mutinous soldiers of the Pennsylvania line, goaded by privation and long-delayed payment, marched from Lancaster to Philadelphia. They halted before the

State House, where Congress was then sitting, and, after a nip of rum to prime their spirits, attracted the attention of that august body by shouts, hurling stones and aiming their muskets at the windows. Unless their arrears of pay were then and there handed over, they vowed they would take the members of Congress and hold them for ransom or else loot the bank where the Federal funds were kept. Congress in dismay appealed for protection to the Executive Council of Pennsylvania then in session in another room of the State House. President Dickinson, however, feared that if he called out the militia they would join the rioters. The city authorities declined to intervene in the affray and the citizens did nothing. Congress, perforce, beat an ignominious retreat to Princeton and took refuge in the College.

Congress Hall, at the corner of Sixth and Chestnut, was erected in 1788 for city and county court purposes. In 1791 the old City Hall at the corner of Fifth and Chestnut streets was built. When the seat of national government was moved to Philadelphia, the building at the corner of Sixth street was assigned to Congress and the third session met there, the House of Representatives occupying the first floor and the Senate the upper.

In this building Washington's second inauguration took place and here John Adams was inducted into office as President. City Hall at the corner of Fifth street was turned over at the same time to the Supreme Court, and here presided Chief Justices John Jay, John Rutledge and Oliver Ellsworth.

"Where in America," asks one eminent writer, "can be found a similar group of historic buildings?" It is perfectly safe to say that in no other place can we find a parallel, and yet they have not always been regarded with the reverence that is their due. In 1813 the State authorities actually suggested selling Independence Hall, cutting a street through its site and parcelling off the land into building lots! Popular indignation at once stormed out in the city and arrangements were forthwith made by which the city acquired title and so prevented the contemplated sacrilege. Restorations have been made from time to time and each attempt has brought the buildings nearer their pristine state. When the present plans are carried to completion and the measures for the improvement of Independence Square realized, the group of buildings and the ground adjoining will present such an appearance as may well elicit the pride of everyone in our earliest civic centre.





"PHILADELPHIA OF YESTERDAY," AN OLD DOOR-
WAY AND ALLEY ENTRANCE, PHILADELPHIA, PA.



COURTYARD OF THE BLACK HORSE INN, SOUTHWARK, PHILADELPHIA, PA.
A place with the atmosphere of Shakespeare's England.

ARCHITECTURAL PHILADELPHIA YESTERDAY AND TODAY *An Illustrated Retrospect & Review*

By Costen Fitz-Gibbon

Photographs by Ph. B. Wallace



LOOKING back at the failures and achievements of yesterday or the day before is a diversion which finds most of us far too busy with the affairs of today to indulge in. Besides, it is often very disquieting to look back. We see how ill we ourselves have done things and how well others have done them, and it tends to wound our vanity. Nevertheless, if we spend

not too many golden moments doing it nor let it become a too frequent habit, it is a good thing to pause deliberately once in a while and carefully examine what is behind us. It helps us to get a true mental perspective and properly adjust and balance values. An intelligent retrospect has educational worth and ought to supply inspiration to renewed and better effort in our own work.

But a truce to ungracious moralizing. Let us to the feast before us, a review of Philadelphia architecture old and new, and pray the repast disagree not with our digestions. It ought to prove whole-

some for it embraces meats substantial and frivolous sillibubs in rich variety. No other city in America can furnish such abundant and diverse material for an architectural retrospect. No other city in America is so conservative or has kept intact so much of the work of each succeeding period. It is a veritable paradise wherein architects may survey styles past and gone. An examination and comparison of the sundry phases, therefore, ought to supply some food for thought and help us to sift out the chaff of ugly, frivolous and worthless creations and come at the kernel of honesty, sincerity and abiding architectural worth.

Philadelphia architecture divides itself naturally into several distinct and clearly defined periods. The lines of demarcation are unmistakable. To begin with, there is the Georgian and post-Georgian period. All the houses and public buildings erected in Philadelphia during the eighteenth century and very early part of the nineteenth bore a strong family resemblance. However much they might differ from each other in the

several minor types of detail that appeared from time to time, they all had upon them the same general stamp that marked them as essentially English in lineage and tradition and though the Swedish element in Southwark slightly affected structural contour—they “spoke Georgian with a Swedish accent,” as one architectural wit puts it—the traits of close kinship were not at all effaced. The Georgian manner was most elastic and adaptable in its application to meet any demands that might be made of it. It answered equally well for cottage or spacious mansion, market, hospital, village church or lofty city fane. It was equally appropriate and pleasing in every instance, and every instance is admirably exemplified in the older part of Philadelphia.

As already observed, no other American city has such a wealth and diversity of Georgian remains and that, for the most part, in either an excellent or at least a tolerable state of preservation. English architects and artists, on being taken through the old section of the city, exclaim in surprise and declare there is



OLD WAREHOUSES ON DOCK STREET, PHILADELPHIA, PA.



ST. PETER'S CHURCH,
PHILADELPHIA, PA.

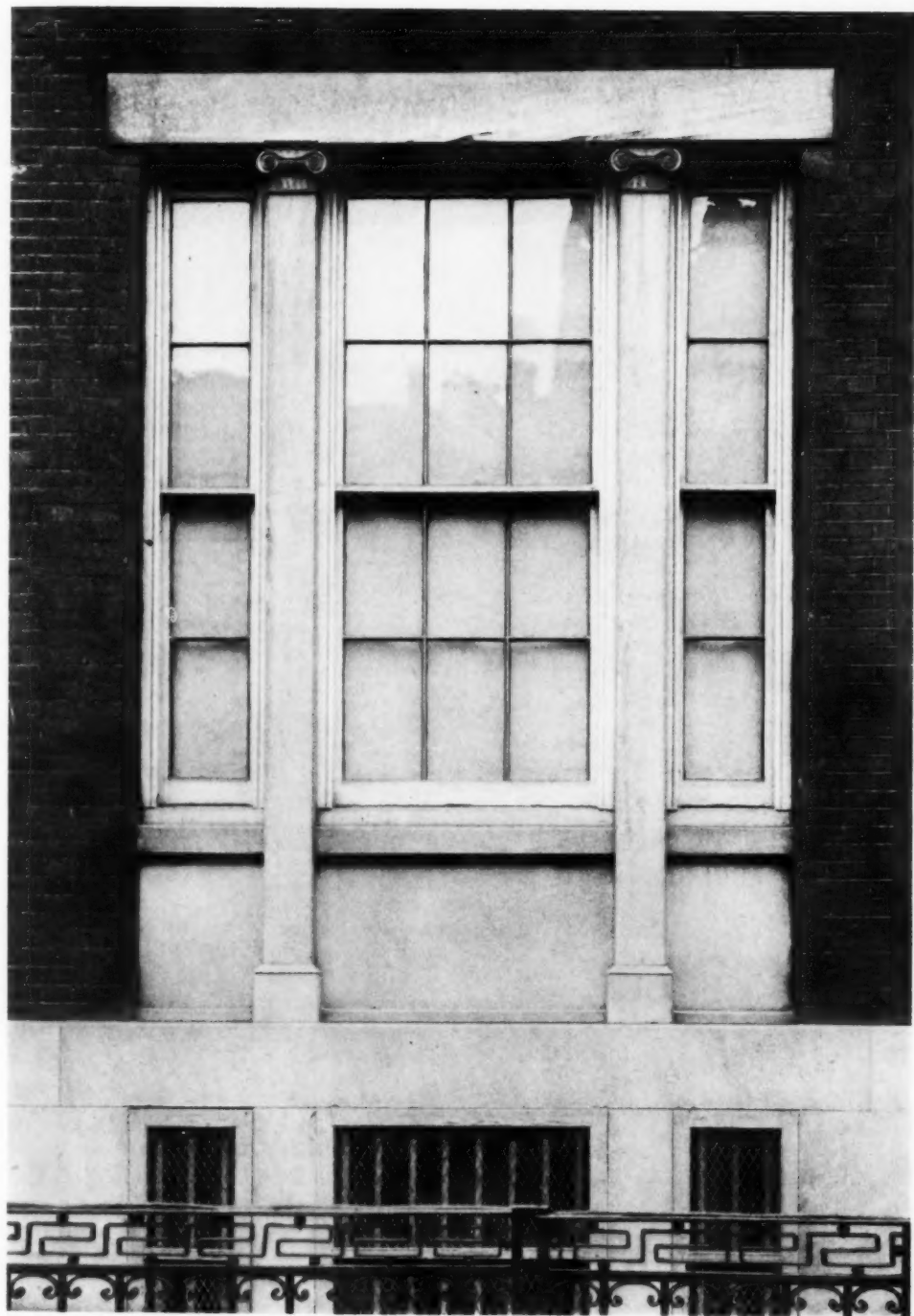


THE STREET ELEVATION OF AN OLD HOUSE ON WALNUT STREET, PHILADELPHIA, PA.
The division of the windows is both interesting and unusual.

now nothing like it to be found in England. In its eighteenth century Georgian buildings it is more English than England itself. The British cousins are always particularly amazed at St. Peter's and the fact that it is wholly unspoiled by the hand of the modernizer. There is scarcely a Georgian church to be found in their own country, so they aver, that has not been meddled with and suffered sundry ruthless "improvements" that have quite destroyed the flavor of its architecture. And yet here is old St. Peter's, in the heart of the city with streams of noisy traffic surging past the churchyard walls, absolutely intact with its high square family pews painted white and closed with doors and its stone-paved alleys precisely as they were when His Majesty, King George III. and all the Royal Family were duly prayed for each Sunday by the loyal forebears of many of the present worshippers.

The following anecdote will partly explain, perhaps, why so many old buildings in Philadelphia retain their original aspect. A former rector of St. Peter's,

noticing that the ponderous iron latch on one of the south doors was a trifle loose and worn, ordered it replaced by a modern lock and knob. One of the then wardens, chancing to come in by that particular door the following Sunday morning, discovered the impertinent innovation. In righteous wrath he immediately summoned the head verger and demanded an explanation. "The Rector had it put there," said the verger. "Where's the old latch," queried the irate warden. "In the tower, sir," was the reply. "Put it back!" came the prompt rejoinder. And the very first thing on Monday morning, back went the old latch in its old place and there it still is, a trifle wobbly and time-worn, to be sure, but quite fit for duty. The new lock and knob went into permanent retirement and have never since seen the light of day. All the details of St. Peter's from the chaste cornices, the varied pediments over the six doorways, the massive brick quoins, down to the very latches, have a purity and boldness of line quite captivating to the eye while the charm of the mellow



DETAIL OF A WINDOW FROM AN OLD HOUSE
ON WALNUT STREET, PHILADELPHIA, PA.
Note the Greek fret in the iron rail.



A TYPICAL BY-STREET IN PHILADELPHIA
OF YESTERDAY—"BLADEN'S COURT."
It is difficult to associate this with the present century.



THE OLDER HOUSES OF PHILADELPHIA
POSSESS A DISTINCTIVE CHARM AND A
PICTURESQUE QUALITY OF THEIR OWN.

old structure in the midst of its peaceful, shady churchyard can scarcely be paralleled elsewhere.

Journeying but a little distance away into Southwark or Weccacoe, that district being so called by the Swedes before Penn arrived to found his City of Brotherly Love, we come to the Gloria Dei or "Old Swedes'", as non-Latinists prefer to term it. This little church, built in 1700 to replace an earlier structure of 1677 on the same site, is, of course, pre-Georgian, but it serves well to typify general principles of style and manner, and, more than that, it plainly utters the "Swedish accent" in the extremely steep pitch of its roof and its altogether high-shouldered aspect. The brickwork of the walls is particularly engaging. The Flemish bond is all pyed with black headers that were evidently arch bricks in the kilns and thereby acquired an unusually hard and lustrous blue black glaze. In several spots the masons wrought diaper patterns with the black headers. Details and proportions are worthy of extended notice, but we must hasten on. Church, rectory, verger's house and parish building are all kept in perfect condition. An additional note of interest attaches to this group because the apse at the east end of the church juts out into a busy thoroughfare and is but a stone's throw from the docks and all the attendant bustle of marine commerce. If the reader wishes a Georgian village church to compare with a large urban edifice, let him go to a distant part of the city and examine old Trinity, Oxford, near Cheltenham, and he will find that it has the same breadth of proportion, grace and virile dignity as the stately buildings of Christ Church or St. Peter's.

Returning to within a square of St. Peter's, we find ourselves at the old Pine Street Market, a structure representative of the city as it was one hundred years or more ago. Like many of its prototypes, the English market town halls, it was set squarely in the middle of Second street where that thoroughfare broadens out into a market place, and stretching away in a long line back of it are the sheds for the stalls and shambles. En-

tirely aside from its historic association, the market is interesting in its own right. The relieving effect of the white string course on the dark red field of the wall emphasizes the importance of that device as a factor of ornamentation. The old builders knew that this single feature would often transform a very plain building into a very striking one and used it with excellent results in such cases, notably, as the wings of the Pennsylvania Hospital. The market otherwise unadorned, save for its cupola and the simplest of lintels and cornices, and dumpy in proportions though it be, bears a convincing air withal and imparts a distinction to its surroundings which they certainly would not possess were it demolished, as it was in danger of being had not the vigorous protests of historical and patriotic organizations coupled with the timely efforts of the Institute of American architects intervened to stay the iconoclastic hand of ultra-modern "improvers." For further worthy examples of Philadelphia's eighteenth century public buildings we may point to Carpenters' Hall, Christ Church, Independence Hall, the Pennsylvania Hospital and others.

Dwelling houses built in this same style now claim our attention for a space. A ramble through any of the old portions of the city will reveal dozens of delightful examples. Sometimes one has the pleasure of a vista down a narrow little street whose sides are lined with small houses of the type shown in one of the accompanying illustrations. In the majority of cases, the walls of houses both big and little show the characteristic black headers alternating with red stretchers in the courses of Flemish bond which was used almost without exception. The usual building material was brick. In Germantown and Frankford, and the suburban districts not then included within Philadelphia's limits, stone was largely employed, it is true, but in the city itself brick was practically universal.

Cornices of all sorts are to be found. Sometimes they are of plaster in a broad, sweeping cove with small mouldings at top and bottom, again they are composed



"GLORIA DEI," OLD SWEDE'S CHURCH,
SOUTHWARK, PHILADELPHIA, PA.
One of the earliest churches in America, built
in 1700.

of deep and carefully proportioned mouldings while still others are garnished with sundry applied forms of ornamentation—there is no end to the variety. A difference is noticeable between many of the roofs in the centre of the old city and those in Southwark where there was a large Swedish element. In the latter place the pitch is apt to be much steeper and gambrels are more common, no doubt from a desire to maintain the steep pitch without carrying the ridgenole too high. Other more subtle differences there are, too, that must be seen to be appreciated. Decorative ironwork for balustrades, handrails for steps, lamp standards and foot-scrapers was of interesting pattern and there are some good examples of it still left, notably on large houses in South Third street or on mansions belonging to princely old East India merchants in South Front street.

Strange as it may seem to us of today, few of these houses, creditable as they were, were planned by architects. They were nearly all "carpenter-built." Their excellence, however, can be understood when we remember that some knowledge of architecture and the other arts was then supposed to form part of a gentleman's education, that not a few possessed a measure of taste and ability and, lastly, that house carpenters were masters of far more architectural prowess than is now commonly the case and that they freely availed themselves of the numerous books of detail and plans published for their behoof. We have noted how elastic and well adapted the eighteenth century type was to both public edifices and dwellings. That it was alike suited to abodes of high and low degree we may readily see by comparing the well known Morris house in Eighth street or the Powel house in Third, to mention only two instances, with some of the little dwellings seen in the illustration. The architectural expression was direct and simple and had the dignity and vitality that art unaffected and ingenuous always shows. It was so adaptable and convincing just because it was so straightforward.

In justice to Philadelphia's succeeding architectural phases we must not lin-

ger any longer over this eighteenth century aspect, beguiling as it may be. Before quitting this part of the subject, however, a word of encouragement ought to be given the architectural tramp urging him to poke into all the alleys and by-ways and unexpected places. The time he spends in so doing will be amply repaid in a wealth of delightful finds. It is by just such nosing about that he will discover alluring bits like the Black Horse Inn yard up Second street, or, farther along the same thoroughfare, other fascinating hostelries with similar enclosed courtyards, like their London prototypes, once the scene of life and bustle when great farm wains from the surrounding country arrived for market days or when the mail coaches set out with cracking whip and blast of horn.

The Georgian trend continued with little or no radical change of spirit up to the advent of the Classic revival, an influence that manifested itself about the close of the first quarter of the nineteenth century. This mutation of style was practically synchronous and correspondent with the sway of the Empire styles in furniture. The impetus received by this particular mode of architectural expression was traceable in the first instance to French agency. The vogue of classic fashions enjoyed a marked popularity and spread with such astonishing rapidity that one might have supposed the sole ambition of the builders was to transform the city into a second Athens or Rome. Everywhere could be seen buildings that, if not planned on classic lines, were at least adorned with Greek and Roman orders. This church or bank was embellished with Corinthian columns, that across the street was of severest Doric character while another, perhaps, around the corner rejoiced in graceful Ionic pillars and, doubtless, just beyond was a house whose owner took a proper pride in the impeccable purity of his Tuscan portico.

Sometimes all the orders got inextricably jumbled together on the same edifice and overrun with a veritable forest of acanthus leaves and anthemias and yet, the effect was not wholly bad, however much it might distress a purist, because



THE OLD PINE STREET MARKET.
A structure representative of the city as it
was over a hundred years ago.

the builders, in the exuberance and freshness of their vigor could not help producing some vitality, although they were trying to express themselves in a medium they did not fully understand. These unseemly mixups of architectural botany or botanical architecture, whichever one prefers to call it, were not of common occurrence it is pleasant to record. They were the exception and served to lend point to the really excellent and creditable things that were achieved at a time when a decorous formality went hand in hand with cultivated taste and not a little vigor of thought.

When the Classic revival began, Philadelphia was still the largest and wealthiest city in the country and, as one might expect, affluence and educated taste were reflected in the buildings that arose from time to time. Many really important things were done during the period of Classic ascendancy and to-day, after years of vicissitude in popular taste, their charm of grace and quiet dignity is still fresh and enduring and constantly reminds us of the courtliness of the generation that wisely planned and achieved them. It has been said, indeed, that Philadelphia has more and better specimens of Greek architecture than any other American city, which is probably true, but as they are scattered over a far wider territory than the important examples of Georgian work, one is not so forcibly impressed with their presence.

Of the public buildings of this period those especially worthy of mention are the Custom House, the old Stock Exchange, the Girard Bank nearby, the main building of Girard College, the Ridgway Branch of the Philadelphia Library and the Naval Home on Gray's Ferry Road. The Chestnut street front of the Custom House with its severe Doric columns has more dignity and presence than any of the large buildings surrounding it and though it is comparatively small, it dominates the whole immediate neighborhood. The old Stock Exchange is far more favorably placed for a satisfactory view as it has in front of it the broad open sweep of Dock street still further widened by the cross-

ing of Walnut street at that point. In various ways the Exchange is somewhat of a hybrid but, all the same, despite any faults or inconsistencies, it is a distinctly impressive structure. Just back of it, at the head of Dock street, is the old Bank of the United States, now the Girard Bank, whose white marble façade, though not without some faults, is always pleasing to look at with its six Corinthian columns and well proportioned pediment. As to the main hall of Girard College, it is worthy of the highest commendation and all the praise that has been bestowed upon it has been fully deserved. Its situation is especially fortunate and the truth of its proportions and accuracy of Corinthian detail are readily appreciated.

It must not for a minute be imagined that the Classic revival was confined to buildings that were ostensibly planned after well known Greek or Roman models. On the contrary, in planning both public buildings and dwellings architects freely availed themselves of sundry features and details drawn from Classic sources and modified or adapted them to suit their individual needs often displaying considerable originality and good taste in so doing. The illustrations showing the Walnut street house and a window detail will indicate the manner in which this adaptation of *motifs* took place. In other instances houses bore no external traces of any influences beyond the plainest Quakerism—the exterior of Wilson Eyre's house, shown elsewhere in this issue, is an excellent example of this—but within flourished out bravely into all manner of pillars and pilasters, fluted and plain, with capitals of all orders, entablatures, cornices, egg and dart mouldings with a perfect wilderness of acanthus, honeysuckle and walls of Troy running riot and vying with each other for precedence. There are rows and rows of such houses. Their spacious old rooms with their pillared black marble mantels and their sometimes overloaded Classic embellishment, whatever their incongruities—and occasionally the incongruities were very glaring—nevertheless possessed a stateliness and repose that we now often utterly fail to attain.



OLD HAND-WROUGHT IRON-WORK IN
PHILADELPHIA OF YESTERDAY.

A fair example of Classic revival influence on a warehouse may be seen in the Dock street picture. The building in question is thoroughly suited to its purpose and yet it is not lacking in comeliness. Among the nearby country seats that best reflect the Classic revival may be mentioned Devonshire House on Township Line, now unfortunately menaced by the onward "march of the proletariat" in the shape of rows of little houses for the laborers in the steel works close at hand, and Andalusia, a fine old house in excellent preservation on the banks of the Delaware some miles above the city.

From the chaste influence of the Classic revival the pendulum swung away in the opposite direction, a reaction set in and about 1850 there began to creep into evidence a spirit of Romanticism which had come over the water from England. There, largely owing to the combined influences of the Waverley novels and the Oxford Movement, the ecclesiological societies were ardently endeavoring to arouse a renewed interest in Gothic architecture. The effects of their labors gradually came to be felt on this side of the Atlantic and took shape in various forms, some of which were admirable, while other were insufferably bad. By far the best piece of work that the new school of Romanticism accomplished for Philadelphia was the erection of the church of St. James the Less at the Falls of Schuylkill, than which nothing better of its kind can be found in either England or America. It is an absolutely perfect example of a little thirteenth century English village church. The next best achievement in this school was St. Mark's church on Locust street above Sixteenth, which would have been nearly perfect had not the American architect to whom the execution of the English plans had been entrusted taken it into his pate, for some incomprehensible reason, to lower the roof of the choir and cut off much of its length.

Barring these two structures the other attempts at Gothic revival in Philadelphia were depressing and foolish. The congregation of one church, built about this time, fondly imagines that its place

of worship resembles York Minster. Perhaps by an active stretch of the imagination you can call up a vision of York's west front, but there every trace of likeness ceases. Thanks to kindly providence, this church is closely built up to on both sides so that it really doesn't matter very much that it is "Queen Anne in front and only Mary Ann at the sides and back." As to the effect of this movement on dwelling houses there is not much to be said. Beyond one or two houses and cottages that were built with a semi-ecclesiastical bias and duly fitted with diamond paned casements not a great deal was done in this style. The few houses that were so planned were mostly dark and uncomfortable and did not inspire others to go and do likewise. The instances just noted with occasional sporadic cases of barge boards on gables and a foolish little tower or two with pasteboard crenellations, contrived by a handy and imaginative carpenter, about made up the tale of Philadelphia's domestic architectural Romanticism.

What the public escaped by this early decadence of Romanticism no one can tell but certain it is that whatever might have befallen could not have been worse than what actually did come to pass. First there were all the inanities of mid-Victorian drivel, then there were rows of houses with pompous—"pompious" would be a better word—brownstone fronts for the style of which heaven has never yet found a name, after these came the horrid banalities and grotesque gingerbread skyrockets of the Centennial vintage while last and worst of all came the "dreadful 80's". We have all heard of the "loaring 40's" and even though we may forget or never have known what they are, we always remember the name because of its sonorous euphony, but the "dreadful 80's" unfortunately have a more insistent title to our remembrance. Like the poor, we have them always with us or, at least we have the results always with us which is worse for they are so solidly built that they are likely to endure for a long, long time in the ordinary course of events.

Although there are some houses dat-



THE OLD STOCK EXCHANGE, PHILADELPHIA, PA.

An interesting example of the purest "Classic Revival."

ing from this "age of queer things," the chief offences both in point of number and size are in larger edifices for public use. One and all they are very expensive, very ugly and very uncomfortable. They are the very agony of architecture. One always feels sorry in looking at them that so much good building material should have been wasted in a bad cause and one always feels enraged at the specious respectability of these substantial eyesores. They are like the grotesque creature that Horace talks about at the beginning of "Ars Poetica." They have two merits which are doubtful—one must "give the devil his due"—originality and novelty. Original they are for the like of them was never before conceived in mortal brain; novel they were for they antedated the cubists by three decades in arriving at the quintessence of "gobbiness" and angularity.

One of the granite office buildings erected by this remarkable school of the '80's has a yellow brick side wall and a steep copper roof beautifully weathered. Unfortunately the sky has to be of the clearest azure and the sun in just the right position to get any effect, otherwise the sight is fearsome and depressing. Another building, the library of an institution, is apparently a combination of gunboat and conservatory and has all the griffins and gargoyles in Christendom on it. One of the chief offenders in this fairy tale architecture, a gentleman otherwise most cultivated and sane, resolutely refused for years to go abroad for fear of having his architectural ideals contaminated and his strongly individualistic style unconsciously perverted by what he might see on the other side of the Atlantic. After indulging in persiflage at the expense of a particular style



THE ART CLUB OF PHILADELPHIA.

Frank Miles Day, Architect.

A building which imparts an Italian flavor to its neighborhood.

it would be unkind to cite specific examples by name. Suffice it to say that anyone who either lives in or visits Philadelphia cannot fail to know some of the buildings alluded to.

It is always darkest just before dawn and as the fantastic creations of the '80's marked the height of architectural grotesquerie so they also heralded the dawn of a better day. At this time, or not long subsequent to it, came such men as Frank Miles Day, Cope and Stewardson, Wilson Eyre, John T. Windrim, Horace Trumbauer, Charles Barton Keen and others to be followed before many years by a group of younger men among whom may be mentioned Duhring, Okie and

Ziegler, Mellor and Meigs, Brockie and Hastings, Evans, Warner and Register with many more who cannot be duly mentioned for lack of space. These all since the inception of their practice have labored constantly and effectively for the betterment of local architecture. For the advance made in both domestic and public architecture in Philadelphia and the adjacent country too much credit cannot be given them.

Of course each is working in his own individual style, and between these styles there is wide diversity. They are all, however, marked by the utmost sanity, catholicity of appreciation and soundness of judgement. Under the influence



A RESIDENCE AT THE CORNER OF LOCUST
AND JUNIPER STREETS, PHILADELPHIA, PA.
WILSON EYRE, ARCHITECT.

Even in urban architecture Mr. Eyre succeeds in
expressing that quality of the "picturesque" which
is so characteristic of his country-house designs.



THE WETHERILL RESIDENCE, PHILADELPHIA, PA.
Frank Miles Day, Architect.



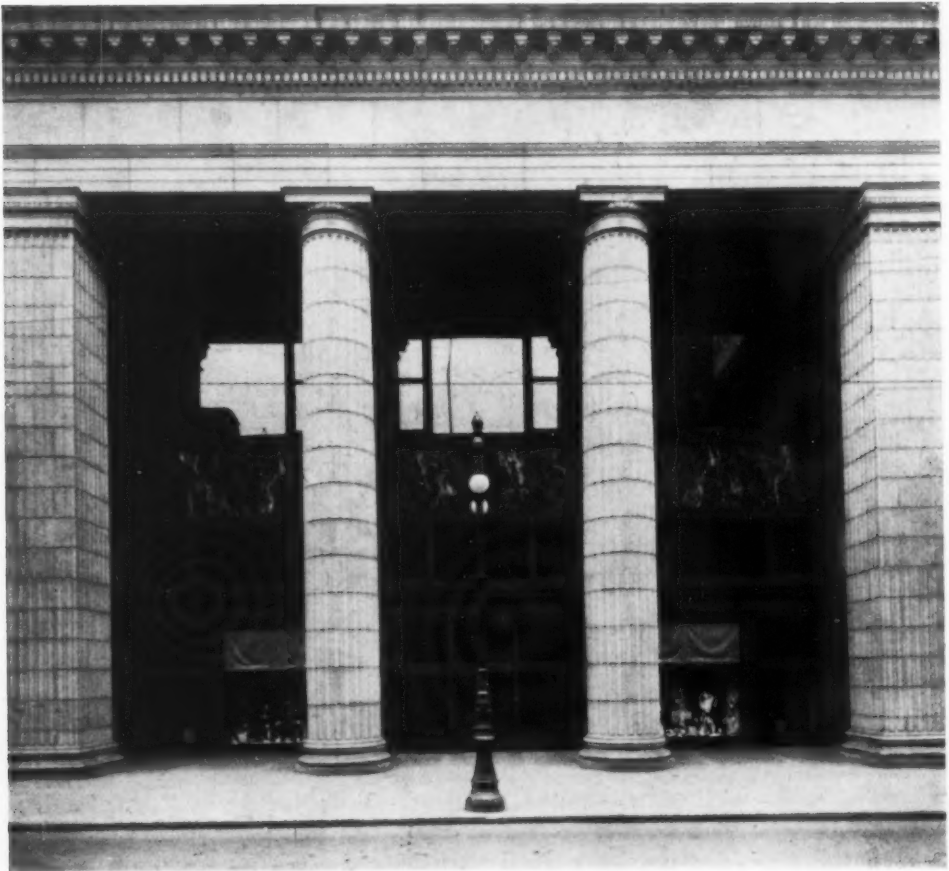
ADDITION TO THE UNION LEAGUE CLUB,
PHILADELPHIA, PA.
Horace Trumbauer, Architect.

of the able architects now practicing, the general tone of Philadelphia's architecture has become more cosmopolitan and universal. Of course, too, the individual architects all have their shortcomings and they all make mistakes now and again, but the general average of architectural conception and performance has been immeasurably raised.

As to the cosmopolitanism of Philadelphia architecture, it will probably become more pronouncedly so. It is impossible to get everybody to think alike or to have the same kind of taste, and it is not desirable that it should be so. So long, then, as there is this diversity of taste so long will there be diversity of architectural expression. The hopeful aspect of it all is that as the quality of individual performances ascends the total result will become in many respects more harmonious and buildings wrought in diverse modes of architectural expres-



A PHILADELPHIA CITY RESI-
DENCE, 1313 LOCUST STREET.
FRANK MILES DAY, ARCHITECT.
An example of the well-mannered style
of the latter-day Philadelphia archi-
tecture.



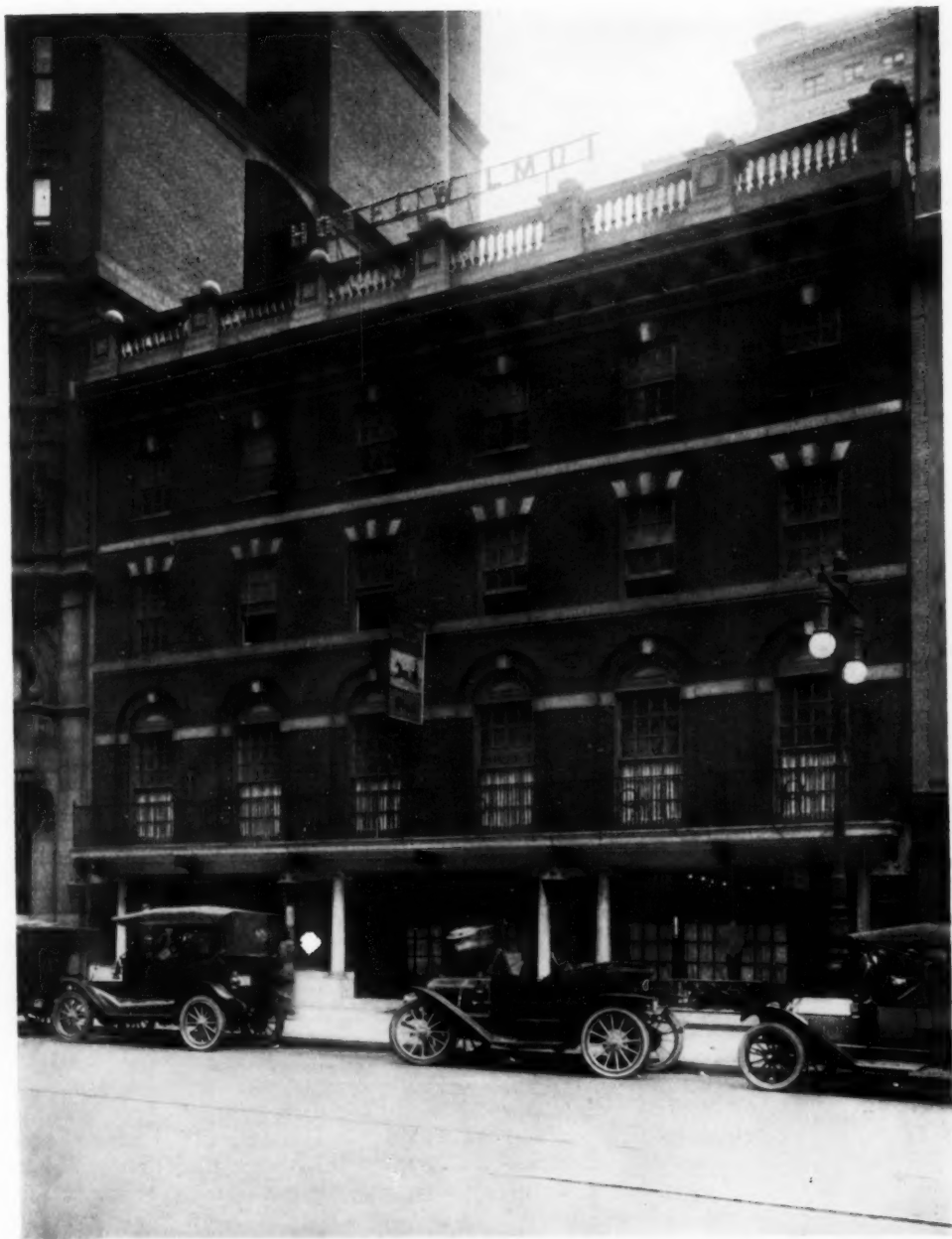
A DETAIL OF THE WANAMAKER BUILDING, PHILADELPHIA, PA.
Daniel H. Burnham and Company, Architects.

sion, instead of snarling at each other like savages will be like well bred people of different tastes and views held in check by the amenities of the drawing-room.

As fairly representative of the newer domestic city architecture, one may cite the house at the corner of Locust and Juniper streets, by Wilson Eyre, and another house, next door but one below it, by Frank Miles Day. It would be too long a tale to point out the excellences of even a small number of the newer residences which, it may be added, are replacing the tiresome monotony of the old rows by fronts of agreeable individuality in a diversity of styles. It will, perhaps, conduce more to a comprehensive

conception of the newer side of Philadelphia architecture if we glance at some of the larger buildings that have arisen from time to time during the last five and twenty years.

In the very fore front of the advance must be reckoned the Art Club on Broad street, which imparts a decidedly Italian flavor to its immediate neighborhood despite the proximity of the Bellevue-Stratford and the Ritz-Carlton. A building of entirely different stamp and of great merit, marking an early return to Georgian ideals is the Little Hotel Wilmot on South Penn Square. In quite a different style still, we have the Stephen Girard Building in Twelfth street. Its portal is impressive both in proportions



"THE LITTLE HOTEL WILMOT," SOUTH
PENN SQUARE, PHILADELPHIA, PA.
WILLIAM S. MCAULEY, ARCHITECT.
An example of a well-advised return to local
Georgian prototypes.



THE CURTIS BUILDING, INDEPENDENCE SQUARE, PHILADELPHIA, PA.

Edgar V. Seeler, Architect.

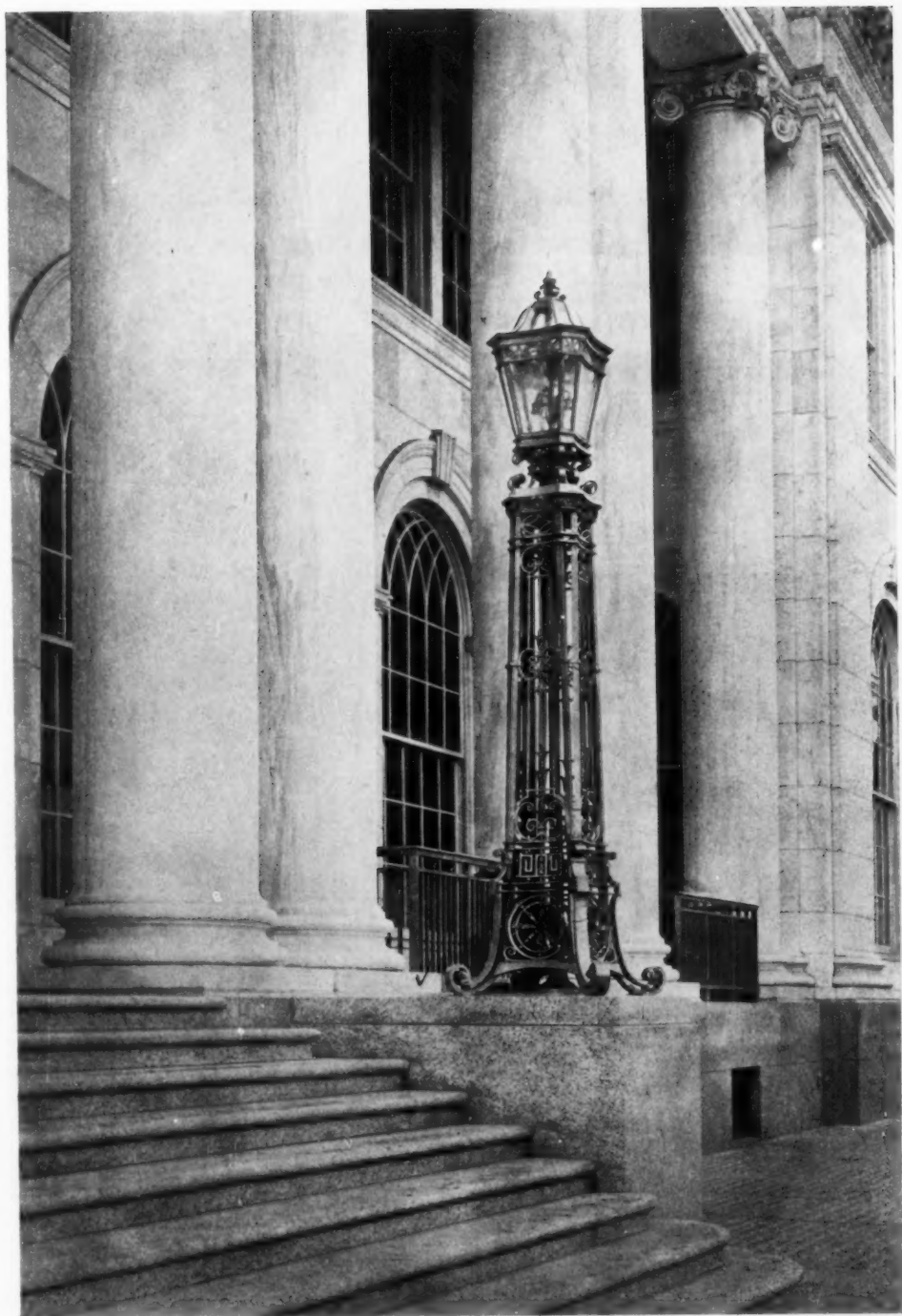
It was wisely resolved to adhere to the Colonial tone of the neighborhood, and to erect a Georgian office building.

and detail while the central court within, upon which the offices open, is particularly beautiful and graceful.

As a piece of store architecture Wanamaker's shop is remarkable and, considered for its own intrinsic deserving, it is worthy of praise both as regards arrangement of mass and the application of ornament. The new part of the Union League challenges admiration on many grounds as does also the Curtis Building which, however, is in a totally different style. Situated as it is on one side of Independence Square, it was wisely resolved to adhere to the Colonial tone of the neighborhood and erect a Georgian office building. How

successful the architects have been the cuts will show.

A glance at the building of the Girard Trust Company at once suggests the thought of McKim, Mead and White and the intuitive surmise that it is the outcome of their office is correct. In this connection, however, it should be added that in many particulars of plan and ornament credit is due the president, Mr. Effingham B. Morris, who has faithfully maintained the Philadelphia tradition by his layman's knowledge of architecture. Lastly, mention must be made of Philadelphia's newest hotel, the Ritz, which is about to undergo a considerable enlargement. This addition is surely a hope-



A DETAIL OF THE CURTIS BUILDING, INDEPENDENCE SQUARE, PHILADELPHIA, PA.
EDGAR V. SEELER, ARCHITECT.

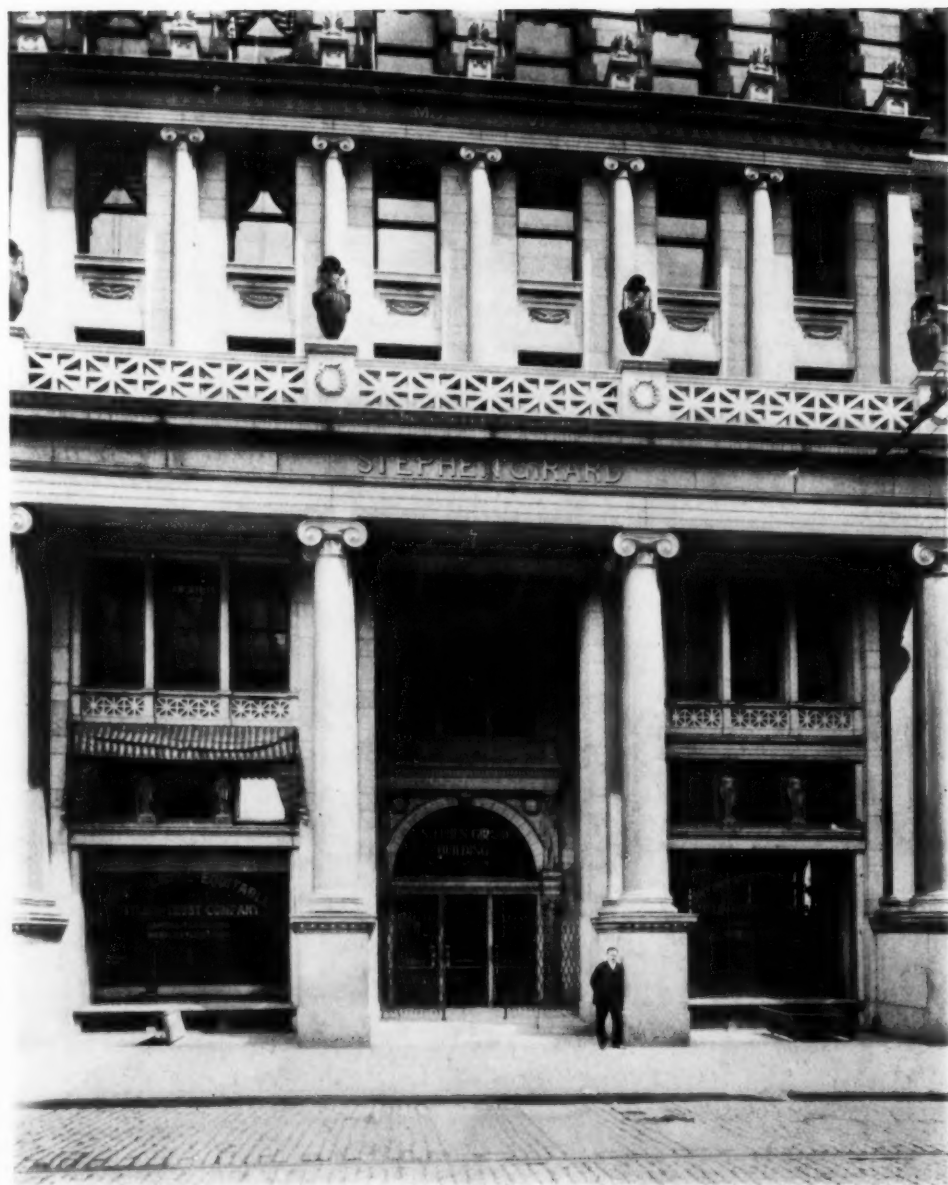
ful augury for the future of architecture in a city which already has such a rich architectural heritage and such a variety of buildings and styles by which to trace and measure progress.

What the coming years will bring forth in Philadelphia's architectural development it would be rash to attempt to predict but, judging by the indication of present tendencies, the outlook is distinctly reassuring. In view of steadily increasing real estate values, it is inevitable that many of the unimpressive four or five-story business buildings in the central portion of the city must give place to structures more adequate to

modern needs. Indeed, the process of regeneration is actively in progress and advancing visibly day by day. Unprepossessing products of the Centennial period are rapidly being extensively altered or else wholly demolished and replaced by more commodious and satisfactory edifices. At the same time, there is evidently an awakened architectural conscience that the projectors of new buildings may not disregard with impunity and, under the guidance of this impulse, the new operations planned or actually in course of construction display a wholesome trend that inspires the most sanguine promise.



THE GIRARD TRUST BANK BUILDING.
McKim, Mead and White, Architects.



THE STEPHEN GIRARD BUILDING, PHILADELPHIA, PA.
JOHN T. WINDRIM, ARCHITECT.



THE QUADRUPLE HOUSES AND ONE
SINGLE HOUSE, CHESTNUT HILL, PA.
DUHRING, OKIE AND ZIEGLER, ARCHITECTS.



THE QUADRUPLE HOUSES AT CHESTNUT HILL, PA.
Duhring, Okie and Ziegler, Architects.

⌘: A PRACTICAL :⌘ HOVSING DEVELOPEMENT

*The Evolution of the
„Quadruple Hovse” Idea*

Duhring, Okie & Ziegler, Architects

Photographs by Ph. B. Wallace



FOR many years the small house problem has been considered *l' enfant terrible* at the architect's table. Architects invariably disclaimed responsibility, if there was any, and in fact, it seemed so hopeless a problem that it was left in its entirety to a lot of mysterious outcasts who alone were supposed to arrive at practical results, and were usually personified in the one individual known as the "operative builder," an individual whose honesty was frequently questioned and whose ability was usually denied except as to his faculty for money-making. This field seemed to be a closed door to the architect, to the regular builder and to the real estate agent, all of whose func-

tions were performed by this one personage.

Of late years, this whole problem of the small house, in spite of its discreditable past, has to some extent been coming occasionally under the guidance of the architect. This state of affairs has been brought about from two causes: First, that the operative builders themselves when invading a more desirable neighborhood, have felt the necessity for something better than "ginger-bread" architecture, or worse; and second, that occasionally public spirited individuals or companies interested in the housing of their employees, or in adequately developing a tract of land, have considered it to be a problem worthy of their best attention.

The requirements of the operative builder has made his commission discouraging from the first. He is looking for something artistic and attractive,



HOUSES ON CRESHEIM ROAD, WITH QUADRUPLE HOUSES TO THE LEFT.

(See Block Plan on page 52.)

Duhring, Okie and Ziegler, Architects.

but he has very definite ideas of his own as to what this should be. He invariably says that he only wants your plans and the result is that any merit that your design may have originally possessed is completely submerged under the process of his unfeeling superintendence.

More and more the success of any endeavor on the architect's part is dependent on his being in close touch with the materials; the surface of the brick; the size of joints; manner of laying, and color and surface of rough casting; all are of as great importance as the color or texture of a fabric, and these qualifications cannot be shown on a drawing or covered by a specification, but are only secured by the most careful and strict personal superintendence. This is as it should be, because the drawings and specifications are only the means to the end, and the completed building is the finished product on which the architect must stake his artistic reputation.

The development under consideration in this article afforded, as usual, certain opportunities and certain limitations. The lots on the north side of the street are comparatively shallow so that the buildings could not vary much in distance from the street. The designs for the houses are all slightly different: brick rough cast houses alternating with stone houses, making four pair of brick and three pair of the stone houses. On the opposite side of the street more space was available and the houses were set

back so that a certain effect of space is obtained and almost the effect of an open court, as one enters, facing the street from the main thoroughfare.

In this group of houses the endeavor has been to avoid the defects that usually occur in connection with houses of moderate cost, such as unsightly back yards, buildings crowded together, lack of privacy as to the porches, and monotony as to general collective appearance. In endeavoring to do away with the back yard a plan suggested itself, that we call the "Quadruple," which consists of four houses in one block, two houses facing on one street and two on the next adjoining street, the party walls being run through in both directions or the center. The drying yards have been placed between the houses and are enclosed by trellises so that they are not in the least unsightly and the gain in appearance of the house, and in light and ventilation, by having them some 40 ft. apart is of much more advantage than the usual back yard.

There are two blocks of these houses as shown on the general plan and at both ends are single houses roughly plastered and whitewashed that are placed somewhat nearer the street. At the further end the houses have been planned to occupy the ground available and at the same time to secure for each a certain individuality.

The plan of these Quadruple Houses has been found very practical. The first



TWO OF THE QUADRUPLE HOUSES FRONTING BENEZET STREET, CHESTNUT HILL, PA.
Duhring, Okie and Ziegler, Architects.

gain over the average house of this size is to be found in the exceptionally large Living Room and Hall. The rear of this Living Room is well lighted by a skylight placed over the stairway. This skylight serves for lighting and ventilation and gives a most attractive appearance to the stairway, which in a house of this kind, is usually dark and uninteresting. The laundry has been placed in the basement directly under the kitchen, and a study of the typical plans illustrated will show not only a practical rendering of strictly essential needs, but also an attainment of a distinctly "livable" quality so usually lacking in houses which are built "by the dozen."

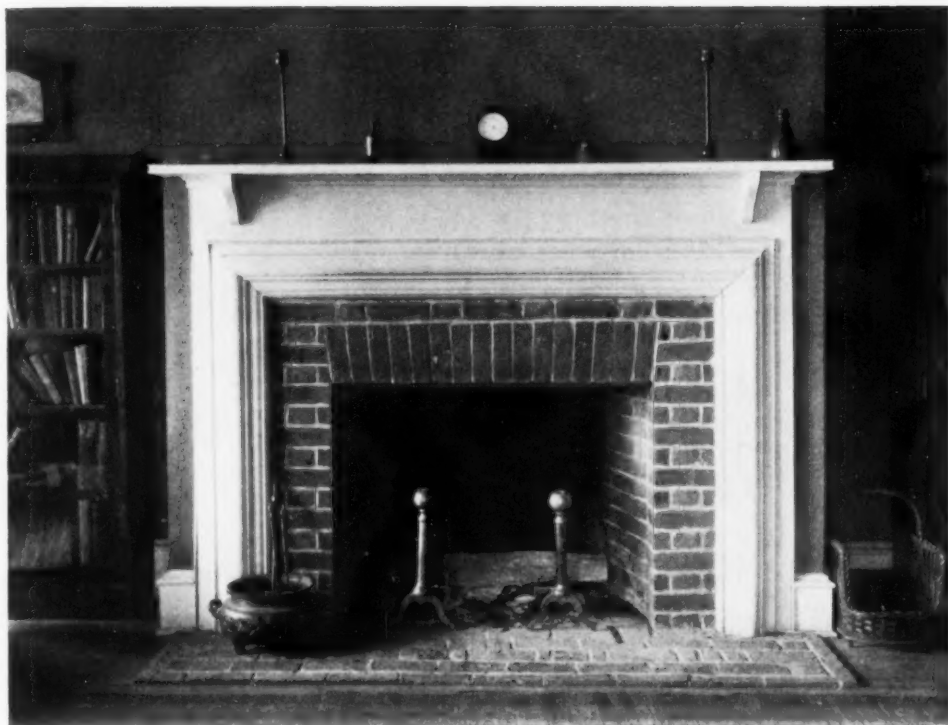
As a point in economy of construction, it should be noted that, as against the erection of four detached cottages, there is a saving of four exterior walls. A party wall which is solely structural is far less expensive than an exterior wall which must be finished in carefully laid face-brick, and pierced with windows. It is equally true that a considerable saving must become apparent in the one great roof over all as against four individual roofs—one Quadruple house

may certainly be estimated at appreciably less than four single houses, with the result that (assuming a fixed outlay), more money may be spent upon the quality of materials and workmanship. That such money is well-spent—an investment out at excellent interest, is evidenced in the remarkable popularity of the new Quadruple Houses. A real estate operator does not usually have to contend with a waiting list, his concern more often lies in inducing the public to occupy his houses.

Certainly an era of better building in suburban housing development can be foreseen when such marked success attends what was frankly commenced as an experiment. When groups of suburban houses may be built economically, and at the same time in decent conformity with even the most simple tenets of architecture, and when such houses meet with the practical approval of discriminating suburban tenants, we may predict the ultimate passing of the long brick "row," with its metal cornice and deadly brick-work, and may live to see a "garden suburb" about our larger cities which is something more than a Utopian vision on paper.



A DETAIL AND PERSPECTIVE VIEW OF THE QUADRUPLE HOUSES.
Duhring, Okie and Ziegler, Architects.



FIREPLACE IN ONE OF THE QUADRUPLE HOUSES, CHESTNUT HILL, PA.
Duhring, Okie and Ziegler, Architects.

ANOTHER ASPECT OF THE QUADRUPLE HOUSE

[The following note was kindly prepared by Dr. Woodward, and represents the owner's point of view, which should prove of exceptional interest not only to the architect called upon to solve suburban housing problems, but to the real estate operator as well.—Ed.]



THE Philadelphia suburban dweller suffers no loss of pride when he receives his friends in a semi-detached or in the Philadelphia colloquial phrase, "twin house." A slight social stigma may attach itself to the commuter of other cities if he is obliged to dwell in one of a pair of houses, but custom has decreed otherwise with us and long ago set its stamp of approval upon the two-family house for a suburban dwelling.

The so-called quadruple house is a logical development of the semi-detached or twin house. As land values increased and the price of building materials rose it has become increasingly difficult to provide the higher class double house at a rental between thirty and forty dollars a month. This situation suggested to the owner of a tract of land at Chestnut Hill the value of an experiment in building two twin houses, putting them back to back and thereby housing four families with all the opportunities of the roomy twin house and at the same time keeping the rent below the forty dollar limit. On this tract of land there was one broad street, and by



PERSPECTIVE OF FRONTS AND SIDES OF THE QUADRUPLE HOUSES, CHESTNUT HILL, PA.
Duhring, Okie and Ziegler, Architects.

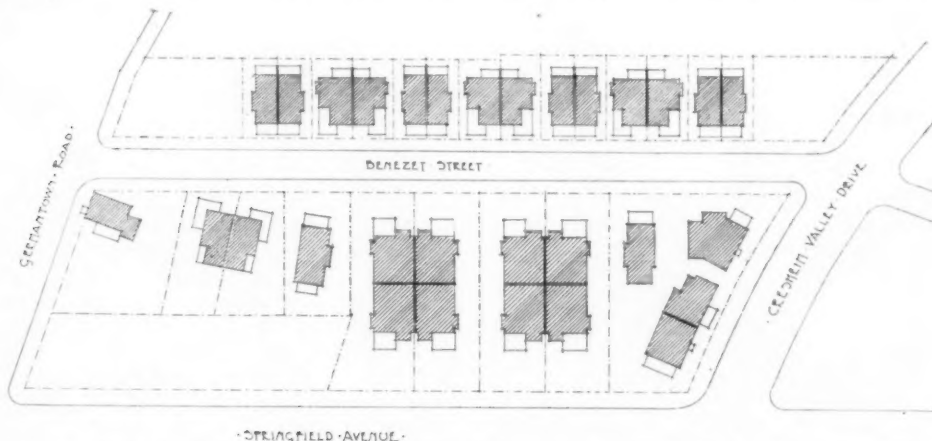
running a 40-foot street parallel to this at a distance of 150 feet the conditions required for the experiment were created.

The quadruple houses were placed midway between the two streets, leaving 30 feet of lawn in front of each pair and 38 feet between each quadruple house. One-half of this 38 feet on each side became the drying yard for each family, or in other words, a space 18

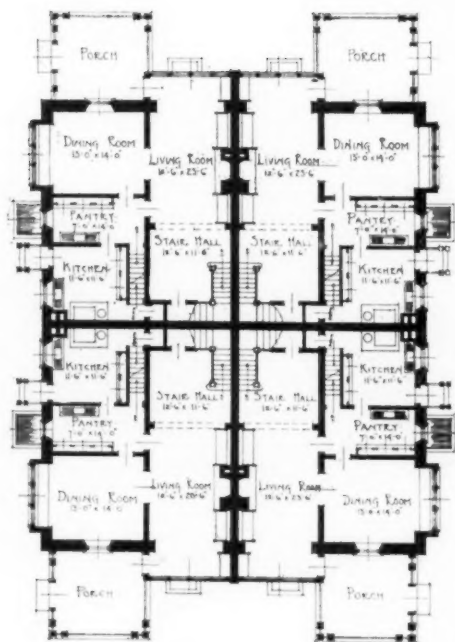
feet square was enclosed by a high lattice and equipped for drying clothes and serving all the purposes of the usual back yard. The quadruple house has solved the much discussed "back-yard problem" in a radical way because there are no back yards.

These houses are planned as follows:

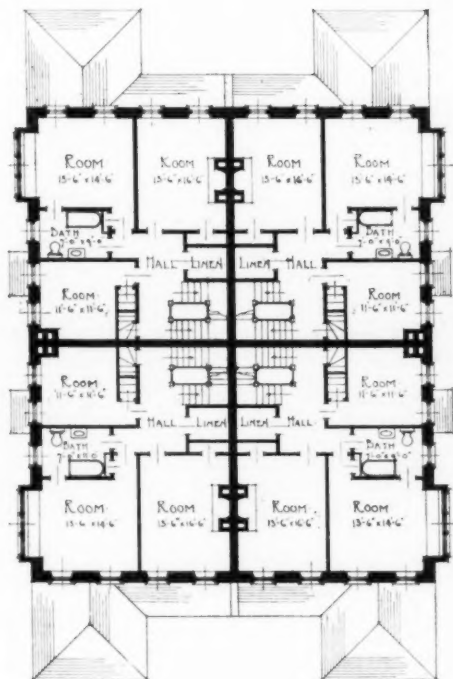
The entrance is from the porch into the living room, which is about 12 feet 6 inches by 23 feet. The unusual size



A BLOCK PLAN SHOWING THE DISPOSITION OF THE QUADRUPLE, "TWIN" AND SINGLE HOUSES, GERMANTOWN, PA.
Duhring, Okie and Ziegler, Architects.
(See note on page 54.)



First Floor Plan.



Second Floor Plan.

PLANS OF THE QUADRUPLE HOUSES—A NEW SOLUTION OF SUBURBAN HOUSING.
 Duhring, Okie and Ziegler, Architects.

of this room, together with the stair hall, forms one of the unique and very pleasing features of this type of house, the stair hall being divided off by pilasters and a ceiling beam so that the effect of two rooms is secured. The stair hall and stairway is amply lighted from above by a large skylight.

The porch has been placed at the corner and is about 16 feet square. In this location it does not interfere with the light of the living room or dining room. The dining room is 13 feet by 14 feet and is lighted by a triple window placed in a bay, containing a window seat. The pantry is unusually large for a house of this size, but it has been planned to contain the refrigerator as well as sink and dresser. The drying yard immediately adjoins the kitchen and pantry, and the laundry is placed in the basement directly under the kitchen.

The houses are heated by a hot-air system and are wired for electricity and

pipled for gas. They have a back stair, and there is a bath on the second and on the third floors. Each house has five bedrooms, arranged three on the second floor and two on the third floor.

We all know the dreary street of little houses built out to the street line in solid rows. There are miles of them in Philadelphia and while they are as Heaven itself compared with the high tenement house they are far from being attractive and make an uninteresting and commonplace street. The suburban semi-detached "row," with houses all lined up on the street or all spaced rather reluctantly back from the building line is a concession to the craving of the suburban family for individuality and beauty. Our suburban streets, however, when fully developed in this way are comparatively dreary and commonplace. The two Chestnut Hill streets shown in this article are a happy departure from this curse of monotony. This improved

aspect results not only from placing the houses at varying distances from the street and changing the type from semi-detached to detached but largely from the introduction of the quadruple type. To the chance observer on either of the two streets the quadruple house appears as one large dignified dwelling house with thirty feet of lawn in the front and it is only on closer inspection he discovers that one roof covers four families.

In reporting this type of house to the National Housing Conference the writer was asked about the death rate because in England the questioner stated "back to back" houses had a bad name for high mortality. The answer was a clean bill of health; no one had died and at least two children had been happily born. That was three years ago and the same high

rate of happiness prevails in the "Quads." A convincing bit of evidence as to the comfort of this house is contained in the statement that some of these quad houses are always sublet for the summer months. Another strong bit of testimony in their favor is the existence of a waiting list of applicants. The first two quadruples were so popular that three more have been recently built housing twelve families, all of which were rented before the roofs were on. An interesting point lies in this experience that a number of people living in forty dollar twin houses have applied for forty dollar quadruple houses. If the proof of the pudding is in the eating the quadruple pudding has tickled the palate of the Philadelphia suburban tenant.

[In a forthcoming issue of THE ARCHITECTURAL RECORD will appear a second article on the "twin" and "single" houses by Duhring, Okie and Ziegler. The location and disposition of these houses may be seen in the Block Plan illustrated here on page 52.—Ed.]



SIDE ELEVATION OF TWO OF THE QUADRUPLE HOUSES.
Duhring, Okie and Ziegler, Architects.



ENTRANCE FRONTS OF TWO QUADRUPLE HOUSES, CHESTNUT HILL, PA.
Duhring, Okie and Ziegler, Architects.
A second "quad" may be seen at the left.



LIVING ROOM IN ONE OF THE QUADRUPLE HOUSES, CHESTNUT HILL, PA.
Duhring, Okie and Ziegler, Architects.



DETAIL OF A DOOR FROM WYCK,
PHILADELPHIA, PA., BUILT IN 1690.
An example of "Pre-Georgian" architecture.



From "Colonial Homes of Philadelphia," by H. D. E.; J. B. Lippincott Co.
 WYCK, PHILADELPHIA, PA., BUILT IN 1690.
 An example of "Pre-Georgian" architecture.

THREE TYPES OF GEORGIAN ARCHITECTURE

The Evolution of the style in Philadelphia

By Harold Donaldson Eberlein

Photographs by Ph. B. Wallace and Others



LOOSE definition begets hazy thinking, and hazy thinking brings feeble conception and slipshod execution. If exactitude of thought and definition be essential in the practice of the sundry arts, the same exactitude is demanded in the practice of architecture, which is the "Queen of Arts," co-ordinating and drawing upon them all to fulfill her noble purposes and designs. In the nomenclature of architectural styles there has arisen, perhaps through carelessness, a most unfortunate confusion between

the terms "Colonial" and "Georgian," and in this confusion, naturally enough, little attention has been paid the fact that there are several variations of type in Georgian work that ought to be taken into account.

The examples of Georgian domestic architecture to be found in and about Philadelphia offer an unsurpassed field for examination and comparison, and a study of their peculiarities shows an interesting evolution through three distinct forms, all of which, nevertheless, belong to the same generic classification. Before going on, however, to a detailed investigation of those three types, it will be well to settle just what we are to understand by "Colonial" and what by

"Georgian" in the correct application of these names.

If we carefully differentiate these two styles we shall then better understand why houses of "Colonial" pattern continued to be built during the "Georgian" period, are still built to-day and why they are mischievously confounded with a family to which they do not belong, although certain features from that family may have been borrowed and incorporated from time to time. There is no need of producing further confusion by suggesting that much that is labelled "Colonial" ought rather to be docketed "Provincial" if we wish to be rigidly accurate regarding historical phases. Quite setting aside this objection as hypercritical, it is clear that the name "Colonial," as its etymology implies, ought to be applied, in the strictest sense, only to a style originating and practiced during the so-called Colonial period of our history. It is manifestly improper, therefore, and misleading to append the label "Colonial" to a phase of architectural expression that originated in England and was little used in America until after our political ties with the mother country had been sundered. And yet such was the case with the third phase of the Georgian style which reached its fullest bloom on this side of the Atlantic about the beginning of the nineteenth century. But there are more cogent reasons for insisting on a clear-cut distinction between the terms "Colonial" and "Georgian" than the foregoing which, to some, may seem a trifle finical and quibbling.

There is such a thing as "Colonial" architecture, and we must define exactly what it is at the outset so as to keep our Georgian classification perfectly plain. "Colonial" architecture evolved its distinctive forms in America and was influenced in the course of its development partly by the dictates of local necessity, partly by inherited tradition deeply implanted in the minds of the colonists, most of whom came hither with well stocked heads at least, if not with ample store of wordly gear. It is not surprising, therefore, considering this double modification of local conditions and

hereditary notions among colonists hailing from widely different places, to encounter a marked diversity between the dwellings they builded for themselves, all of which have an equal title to the name and are very properly classed as Colonial.

The first English people in America produced little of permanent character in the way of a local Virginian architecture. Virginia building, from earliest times, closely followed English precedent, so we may, therefore, pass on at once to the colonists next in point of time to arrive, namely, the Dutch of New York. They produced a strongly individual type of Colonial architecture, possessed of singular charm and vitality, a type that has a large following of warm adherents and admirers to-day. It might be added that all the Dutch houses by no means belonged to one type. Some were merely replicas of houses in Holland and showed no traces of local influence and therefore had no claim to be styled Colonial. Even in the Dutch Colonial type there are minor differences that can be traced between the developments in different localities, as, for instance, between the houses of Dutch Long Island and those at Albany.

Quite another phase of Colonial architecture developed in New England where the Puritans, partly out of true British conservatism and attachment to long established custom, partly out of native Yankee mother wit and shrewd practicality quickened by the spur of necessity, devised a mode of architectural expression that has some admirable features to commend it. Many of the early New England houses show the strong influence of English building traditions in the half-timber construction which is often hid under a prosaic jacket of clapboards. Whenever this clapboarding is torn off for repairs or alterations, very strange things come to light. The writer has seen such old houses, when partly divested of their clapboard casing, reveal typical half-timber constructional methods, the spaces between the great oaken uprights pugged with brick and clay, besides exhibiting other characteristics of unmistakable origin.

The overhang of the second floor, pro-



A DETAIL, WYCK, PHILADELPHIA, PA., BUILT IN 1690.
An example of "Pre-Georgian" architecture.

jecting some distance beyond the walls of the first, is another striking instance of the survival of half-timber building traditions. A close examination of the structure of an unjacketed clapboard house would show this beyond peradven-

ture. It has been fondly supposed by some that the overhang was meant for purposes of defence. It may have been turned to that use when occasion required, but defence was certainly not the original idea, for, in that case, the pro-

jection would doubtless have been carried all the way around the building, as it was in the block houses, where, of course, this feature was meant primarily to facilitate defence and enable the occupants literally to heap coals of fire, boiling oil and such like tokens of regard upon the devoted heads of their red-skinned assailants.

Another evidence of attachment to ancient custom is seen in the predilection of the old New Englanders for wood as their favorite building material. With the abundance of stone at hand all through New England, the choice of wood was plainly a matter of preference. By way of contrast, let us glance for a moment at another part of the country. In the neighborhood of Philadelphia, the early buildings, almost without exception, were of stone or brick. Yet there was no dearth of timber. Time and again, in fact, it would have been far easier to hew the timber, which was well nigh oppressive in its abundance, than to come by stone or brick that often had to be carted for miles over villainously bad roads. The explanation of this seeming anomaly of wooden buildings in stony New England and brick and stone buildings in thick-timbered Pennsylvania is probably to be found by a reference to history. A very considerable portion, if not a majority, of the early New England settlers came from the Danish portions of Old England, where it had been the custom from time immemorial to build of wood. The majority of the early Pennsylvania colonists, on the contrary, came from the Saxon portions of England—a diagonal line drawn from Cheshire to Kent would run through much of the territory—where it had been the custom, also from time immemorial, to build of brick or stone. In both instances place names and surnames help to bear out this theory. The choice of building materials, therefore, in each case, would seem to have been largely a matter of inherited preference.

The New England half-timbered house, encased in clapboards, and modified from time to time in shape and structure as local expediency suggested, formed the foundation of one distinct

Colonial type that has been worthily perpetuated ever since. Other New England types there were also, of a different origin, but alluring as the subject is, we must pass on. The Swedish settlers in Delaware, Pennsylvania and New Jersey, too, imparted a local flavor to their buildings. Their influence can usually be detected in the steep pitch of a large number of the roofs in the sections where they were most numerous. They left their mark in other little subtle particulars as well. Lastly, in Pennsylvania and parts of west Jersey we find yet another Colonial type closely associated with the Quakers, while the settlers in the Welsh Barony managed to put a decidedly national feeling into the structures they reared.

Now all the instances just cited go to show that there was an early American architecture, quite distinct in type from Old World antecedents or from any more recently introduced style that followed, and fully entitled, furthermore, to the name "Colonial" because it was developed in Colonial times. In addition, the aspects of this Colonial architecture varied widely according to locality and racial bias.

In strong contrast to all these local, substantial and thoroughly democratic manifestations of Colonial building activity was the stately and formal Georgian style that found favor in the eyes of the well-to-do about the end of the first quarter of the eighteenth century and from thence onward enjoyed the widest popularity, undiminished until the Classic revival swept all before it. The accession of wealth at that time, incident to the general prosperity and freedom from the alarums of war and Indian irruption, brought with it a desire for more pretentious housing and greater display in the manner of living. Accordingly the Georgian style was introduced as better suited to the more elegant tastes of the day.

"Georgian," of course, in the narrowest sense would indicate the mode in vogue during the reigns of the Georges, but Georgian architecture is not to be limited by any such cramped or arbitrary bounds. It was the style evolved by logi-



WYNNESTAY, PHILADELPHIA, PA., BUILT IN 1689.
An example of "Pre-Georgian" architecture.

cal steps from the prevailing type of preceding reigns and was, in short, an expression of Renaissance Classicism, filtered through a medium of English interpretation and adapting to local needs, on lines first marked out by the seventeenth century architects headed by Inigo Jones and Sir Christopher Wren. The stateliness and formality of Georgian design satisfied the cravings of prosperous Colonial gentry for the affluent pomp and circumstance with which they chose to surround themselves. Having said this much in a general way to emphasize the typical and historical differences between "Colonial" and "Georgian" architecture, let us go on to examine the varied aspects of Philadelphia Georgian houses, first, however, taking a survey of two Philadelphia pre-Georgian or Colonial houses that we may the better understand and appreciate the essential points of difference involved.

The first of these houses to claim our attention is "Wynnestay," the ancient home of the Wynne family, on the borders of the Welsh Barony. When built in 1689 it was in deep country; now it is within the city limits. In its general character it is similar to the other old Welsh houses nearby, such as Pencoyd at Bala, built in 1683, or Harriton at Bryn Mawr, built a little later, but it has suffered less change in the lapse of years than its near neighbors in Lower Merion township, or other sections where the Welsh Quakers settled, and it is, therefore, better fitted to represent the type.

Wynnestay is built of native grav field stone of varied sizes—some of the stones were probably turned up in the course of clearing the fields round about—pointed with white mortar. Oblong in shape, with a plain ridge roof, the structure is utterly devoid of all pretense to

ornament save the bold moulding of the cornice. A continuation of the cornice from the eaves, following the same horizontal line, traverses the face of the wall at each gable end, making, with the gable cornices, a complete triangle. This arrangement of the cornice, as a string course across the gable ends, gives the roof a downright, firmly settled aspect, besides bringing down the height of the house and making it appear more squat than it really is. Wynnestay was built at two different times. The first part, built in 1689, has a penthouse along the front with a triangular hood over the door. The latter portion, built in 1700, lacks the penthouse between the first and second floors but has the triangular hood above the door.

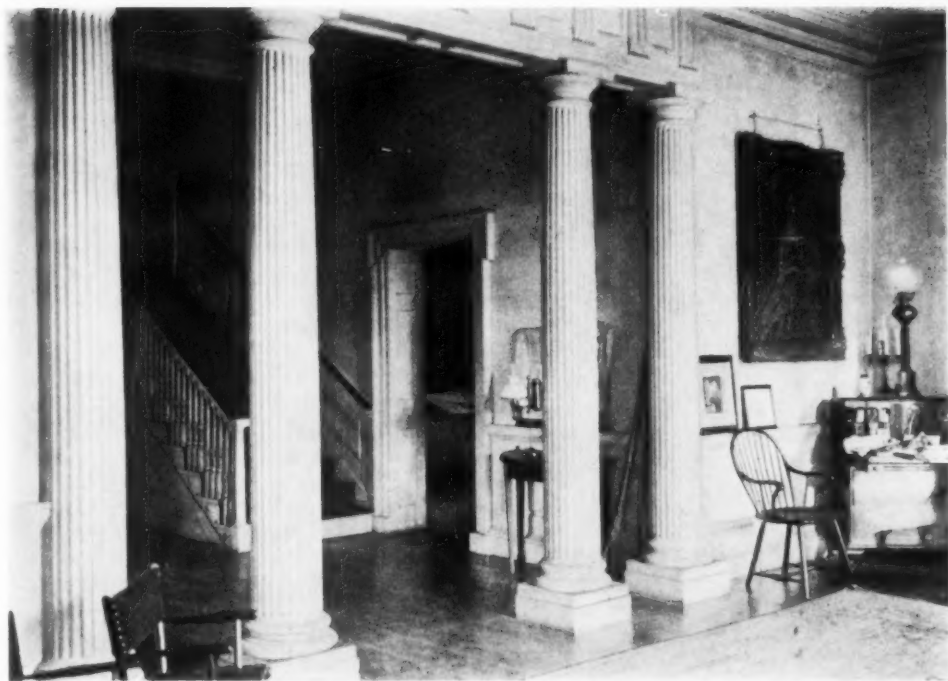
Practically the only alteration Wynnestay has ever undergone was raising the ridgepole of the roof of the oldest part to the line of the 1700 addition when it was found necessary to make some repairs. Save this and an addition built at the back, to meet increased domestic needs, Wynnestay remains to-day in its

pristine state and is, therefore, valuable as a well preserved example of Welsh Colonial work. Doors and windows are low but of generous breadth and are capped by heavy stone lintels made of thick, single oblong slabs that must have cost no ordinary exertion and energy to transport and set in place. The two dormers that pierce the roof have the same sharply right-angled peaks that we shall see in another Colonial example. As we might expect, the walls are thick, and everything about it is of the most solid construction.

Wynnestay and other old houses just like it were the forerunners and patterns of a type of structure that has come to be known as the Pennsylvania Colonial farmhouse. Very worthy the style is, thoroughly comfortable, homelike and sensible and deserving the popularity accorded it, so long as it sticks closely to its severe simplicity and avoidance of all pretense. The very moment, however, we depart from time-honored tradition and attempt to begawd this sort of building with



HOPE LODGE, WHITEMARSH VALLEY, PA., BUILT IN 1773.
An example of the "First Type" of Georgian.



THE HALL, CLIVEDEN, GERMANTOWN, PHILADELPHIA, PA., BUILT IN 1761.
An example of the "Second Type" of Georgian.

Georgian embellishments and furbelows—a thing far too often done, it is sad to say—it looks about as unseemly and ludicrous as would an elderly Quakeress, garbed from the middle up in the regulation scoop bonnet and sad-colored plain waist buttoned in front but, from her middle down, arrayed in a tight'y hobbled and slashed skirt. Before leaving the subject, one should add that the Pennsylvania Colonial farmhouse is found in roughcast and brick, as well as stone, and that the buildings erected by the English settlers were apt to be somewhat higher than the low, squat dwellings of the Welsh whose natural predilection for thickset "stumpiness" is well exemplified in the towers of their churches.

Our next Colonial example is Wyck, in Germantown, at the corner of Walnut Lane and Germantown Road. Like Wynnestay, Wyck has undergone scarcely any change since its staunch walls were first reared. Furthermore, Wyck has never been sold, but has passed from owner to owner by inheritance and, as

its possessors have always been careful to maintain everything in its original condition, it can readily be seen that a more trustworthy example of Pennsylvania Colonial architecture could not be chosen. Wyck is really two houses joined together. The first was built about 1690 or earlier; the second, though built somewhat later, nevertheless dates also from an early period. Through the first floor of the connecting portion, that links the two houses into one, ran a paved passage or wagonway. This passage was afterwards closed in and now forms a great hallway from which open outward big double doors, almost as wide as barn doors, with a long transom of little square lights above them.

The whole long south front of the house is plastered and whitewashed. Trellises cover the face of the wall, and the vines with their masses of dark foliage stand out in sharp contrast to the gleaming brightness of their background. At Wyck the windows are higher and not so wide in proportion as at Wynnestay,

and the same may be said of the doors. The proportions are excellent, and the measurements of sash-bars, muntins and panes have been duplicated by architects again and again with most satisfactory results. The dormer heads have the same sharp angularity as those at Wynnestay. At Wyck, however, the cornice runs only beneath the eaves and does not extend across the wall of the gable end. This horizontal extension of the cornice as a string course was more apt to occur in houses of Welsh or English build, whereas the Germans, one of whom built Wyck, usually left their gable ends unadorned. In fact, there is no cornice at all at the gable ends of Wyck, and the junction of wall and roof is marked only by the plainest of plain barge-boards, beyond which the roof edge scarcely projects. At Wyck the pitch of the roof is not so steep as at Wynnestay, and it may be remarked that the flatter pitch was generally found on Colonial houses built by the Germans and also on the later English Colonial houses.

Both Wynnestay and Wyck, different as they may be in national tone, are alike in their thorough-going staunchness, their straightforward simplicity of plan and detail and their utter lack of all conscious effort at adornment. It is true, both houses have distinct elements of charm and embellishment arising from such details as the trellises and long transoms with little lights at Wyck or the hoods above the doors and the extension of the cornice across the gable end walls at Wynnestay, but the effect is wholly fortuitous and not the result of design. Both houses are thoroughly typical of most of the contemporary dwellings and, because of their escape from damaging alterations, the purity of their form has not been impaired. Both, too, well exemplify architectural modes that have continued uninterruptedly in use to our own day. So much, then, for worthy specimens of Pennsylvania styles that are truly Colonial.

And now we advance to the study of our three Georgian types wherein we



CLIVEDEN, GERMANTOWN, PHILADELPHIA, PA., BUILT IN 1761.
An example of the "Second Type" of Georgian.



From "Colonial Homes of Philadelphia," by H. D. E.; J. B. Lippincott Co.

THE HIGHLANDS, WHITEMARSH VALLEY, PA., BUILT IN 1796.

An example of the "Third Type" of Georgian.

shall see a process of evolution, slow in its working, perhaps, but unmistakable as final comparison will show. Indeed, a casual glance at the group of illustrations placed at the beginning of this article will show easily distinguished differences of contour and detail in the examples chosen to represent the evolutionary stages. Fortunately, history comes to aid us, removing all element of conjecture and giving us, instead, a comfortable certainty of the ground we are treading on. It is, of course, impossible to set any exact and unalterable dates for our three Georgian types; our purpose will be best subserved by giving approximate dates between which certain characteristics may be looked for and certain changes expected to take place. We may, roughly speaking, say that the first type flourished between 1720 and 1740, the second type from 1740 to 1770, and the third type from 1770 to 1805. Several parts of these three type divisions were marked by times of great building activity and

others again by times of comparative idleness. From 1720 to 1730 there was a great deal going on. Then again, about 1760 we find a regular epidemic of house construction breaking out. Just before, during and after the Revolutionary War, as one would naturally assume, public stress, peril and uncertainty discouraged the prosecution of new plans, although the builders, even then, were not wholly idle. What has just been said applies particularly to country seats, as we have fuller data concerning them than we have about most of the town houses. What were once country seats have been selected for illustration, too, because they are, for the most part, intact, while comparatively few of the town houses remain in their original interior state, being, as they chiefly are, in a part of the city now given over to business or to the housing of the foreign population.

Philadelphia affords especially favorable opportunity for a careful examination and study of the several types of

Georgian expression. Indeed, for purposes of comparison, the advantages it offers are unsurpassed, owing to the available wealth of varied material of the best sorts, and that, too, in a state of excellent preservation. At times one is really troubled with an embarrassment of riches in this respect and selection becomes difficult. From the early years of the eighteenth century Philadelphia advanced rapidly in commercial prosperity. Ship-building, textile industries and various sorts of manufactures soon brought a bulk of trade second to none among the seaports of the Colonies. Traffic with the East and West Indies, as well as with Europe, poured gold into the coffers of her merchants and brought affluence and culture at an early stage of her career. The chief wealth of her most considerable citizens was almost invariably derived from profitable shipping ventures. By 1750 Penn's "greene country towne" had become the greatest and most important city in the country, the metropolis of the American Colonies. "No other could boast of so many streets, so many houses, so many people, so much renown. No other city was so rich, so extravagant, so fashionable." Among the features that impressed visitors from distant lands was the fineness of the houses. Sometimes parts of the wood-

work and building materials were fetched over-seas, although the skill of the resident artisans was of no mean order, as their handiwork proves to-day. Men of such social distinction and substance as were many of Philadelphia's principal citizens would not be meanly housed, and it is not surprising, therefore, that much of the best domestic Georgian architecture in America is to be found in the city or in its immediate neighborhood where the dwellings, whether town houses or country seats, reflected the estate and consequence of their owners. As one instance—and there were many—of a delightful and favorite suburb, now included in Fairmount Park, but then well beyond the city boundaries, we may cite that portion of the Schuylkill, of charm and loveliness unexcelled, where the river winds among rolling highlands on whose summits spacious homes of comely dignity sheltered some of the most distinguished citizens of the metropolis whose society was gayer, more polished and wealthier than anywhere else this side of the Atlantic. Here, too, the country seats bespoke the urbanity and degree of their occupants, and here, to-day, they still bear mute witness to an elegance long past.

Notwithstanding all this architectural wealth and its perfect accessibility, Phila-



THE WOODLANDS, PHILADELPHIA, PA., NORTH FRONT, BUILT *CIRC* 1770.
An example of the "Third Type" of Georgian.



THE WOODLANDS, PHILADELPHIA, PA., SOUTH FRONT, BUILT CIRCA 1770.

An example of the "Third Type" of Georgian.

Philadelphia has received but scant justice at the hands of many architectural writers. In an highly esteemed and well known work, properly regarded as a valuable source of information anent architecture in Colonial and post-Colonial America, the writer of one portion has greatly erred in his estimate and analysis of Philadelphia's Georgian remains, probably through insufficient acquaintance with that part of his subject. After referring to Philadelphia as architecturally "the embodiment of Philistinism," he goes on to speak of the buildings of Colonial days and says of them "the details generally are hard and crude and often inappropriate." As a representative example of the eighteenth century country place he instances the Bartram house and writes "the home of the Colonial botanist, John Bartram, at Philadelphia, built in 1731, has two-story, semi-detached columns with huge Ionic scrolls. The German rococo mouldings in the window frames, too, are out of all scale with the humble dwelling."

Bartram's house ought not to be regarded as in any way representative of Philadelphia domestic architecture, and, least of all, as representative of Georgian building. It is in a class all by itself and represents nothing but John Bartram's home-made efforts in both plan—if it can be said to have any plan—and execution of detail. Whatever its inconsistencies and defects, there is undeniably the charm of beauty and interest about the place, but it has no architectural affinities. The same writer goes on glibly to assure his readers that "in Pennsylvania there were rarely any verandas, porches or gardens,"—a mischievous and misleading statement.

The verandas and porches may take care of themselves for the nonce, but the gardens need a passing word of vindication. In no place were there more notable gardens than in Philadelphia. Leaving Bartram's garden out of the horticultural tale—the writer alluded to might cavil at it as a kind of nursery—there was "The Woodlands" nearby, whose



From "Colonial Homes of Philadelphia," by H. D. E.; J. B. Lippincott Co.
 GRAEME PARK, HORSHAM, PA., BUILT 1721-1722.
 An example of the "First Type" of Georgian.

gardens, from the middle of the eighteenth century onward, were as extensive and famous as any in the land, and exquisitely planned and maintained. There was the Grange, well known from early Colonial days, whose garden, even in its decay, is wonderful and beautiful. There was Ury House, whose box garden has been the pride of its owners and the delight of their guests for more than 150 years. There were the gardens at Grumblethorpe, Netherfield, Cedar Grove, the Highlands, Belmont, Fair Hill, to name only a few, while in the heart of the city the Bingham, Powel, Blackwell, Willing, Morris and Cadwalader houses, along with many others, all had spacious gardens, well planted and tastefully arranged. A writer who could ignore all this material, could scarcely be expected to do justice to the houses. The examples now to be adduced will set the matter in a fairer light.

It ought to be stated that most of the eighteenth century houses in Philadelphia and its neighborhood were not designed by architects, but were planned by their owners and executed by skilful carpenters and builders. Some architectural knowledge was held to be a part of a gentleman's education, and such men as Andrew Hamilton and John Kearsley, though amateurs, displayed no contemptible ability. The master carpenters of the city, in 1724, composed a guild large and prosperous enough to be patterned after "The Worshipful Company of Carpenters of London," and, in 1736, became possessed of a choice collection of architectural works devised to his fellow members by James Portius, whom William Penn had induced to come to his new city to "design and execute his Proprietary buildings." In the Ridgway Branch of the Philadelphia Library there is also a collection of seventeenth and



DETAIL OF WEST GABLE ELEVATION, GRAEME
PARK, HORSHAM, PA., BUILT 1721-1722.
An example of the "First Type" of Georgian.



DETAIL OF GREAT PARLOR, GRAEME
PARK, HORSHAM, PA., BUILT
1721-1722.

[Measured detail drawings of these interiors will appear
in a forthcoming issue of THE ARCHITECTURAL RECORD.]



INTERIOR ELEVATION OF GREAT CHAMBER ON SECOND FLOOR, GRAEME PARK, HORSHAM, PA., BUILT 1721-1722.

From "Colonial Homes of Philadelphia,"
by H. D. E.; J. B. Lippincott Co.

eighteenth century books, treating of architecture, carpentry, joinery and various subjects connected with building, an examination of which will show that the artisans of the Georgian period were well supplied with guides devised to make the mysteries of their craft plain to the "meanest understanding."

The two houses chosen to exemplify the first Georgian type are Graeme Park, Horsham, begun in 1721 and finished the following year by Sir William Keith, sometime Lieutenant-Governor of the Province, and Hope Lodge, in the Whitmarsh Valley, built in 1723. Graeme Park was then in the heart of the wilderness and a special road had to be cut, still called the Governor's Road, to enable His Excellency to reach the Old York Road whenever he chose to trundle to the city in his great begilt and blazoned coach, drawn by four stout horses and attended with all the panoply of outriders and footmen on post-board, as befitted a person of his rank.

The house suited the manorial style of

life maintained by the baronet. To the rear of the main building were detached wings containing quarters for the servants, the kitchens and the various domestic offices, thus leaving the whole of the hall for the use of its occupants. The small buildings disappeared years ago, and the whole place, long unoccupied, is gradually falling into decay, a plight from which, however, it could be easily rescued. The house is over sixty feet long, twenty-five feet in depth and three stories in height. The walls are of rich brown field-stone, carefully laid and fitted, and are more than two feet thick, while over the doors and windows, whose dimensions are thoroughly characteristic of the date of erection, selected stones are laid in flattened arches.

At the north end of the building is a great hall or parlor, twenty-one feet square, with walls wainscotted and panelled from floor to ceiling, a height of fourteen feet. The fireplace in the parlor is faced with dark marble, brought from abroad, while in the other rooms



From "Colonial Homes of Philadelphia," by H. D. E.; J. B. Lippincott Co.

HALLWAY OF HOPE LODGE, WHITEMARSH VALLEY, BUILT 1723.

An example of the "First Type" of Georgian.



From "Colonial Homes of Philadelphia," by H. D. E.; J. B. Lippincott Co.

PARLOR OF WHITBY HALL, KINGESSING, PHILADELPHIA, PA., BUILT IN 1754.

An example of the "Second Type" of Georgian.

Dutch tiles were used for the same purpose. On each floor are three rooms. Stairs and banisters are of heavy white oak, and all the other woodwork, of yellow pine, is of unusual beauty, executed in simple and vigorous design. The woodwork is worthy of special attention, for therein we may see embodied some of the chief characteristics of the first Georgian type.* The detail of ornamentation is heavy and bold, though by no means ungraceful. Mouldings and cornices are more pronounced in profile than we find them at a later date and stand out with peculiarly insistent relief, while certain forms quite vanish in subsequent types. One feature worth noting is the mantel shelf in the parlor. Such shelves were rarely found till a later date.

Hope Lodge, hard by St. Thomas's Hill, in the Whitmarsh Valley, was

*Measured details of this work, reproduced to scale on large sheets, will appear in Part II of this article, in a forthcoming issue of THE ARCHITECTURAL RECORD.

built in 1723, as previously stated. It is a great square brick structure of two stories in height with a hipped roof. As at Stenton (built in 1728), the bricks are laid in Flemish bond and occasional black headers appear. The doors and windows, like those at Graeme Park, Stenton and other contemporary houses belonging to the first Georgian type, are higher and narrower in proportion than those of a later date. Over the front windows are wedge-shaped lintels, flush with the wall surface, formed of bricks set vertically in the centre and gradually spreading fanwise toward the sides in diagonals convergent to the base. Some of the windows at the sides and back show the flattened arches, noticeable at Graeme Park and Stenton, over slightly countersunk tympana above the frame tops. Over some of the doors are transoms of six or seven square lights in a single row, while over the tall and very narrow side door, just as at Stenton



From "*Colonial Homes of Philadelphia*," by H. D. E.; J. B. Lippincott Co.

SOUTH FRONT, WHITBY HALL, KINGSESSING, PHILADELPHIA, PA., BUILT IN 1754.

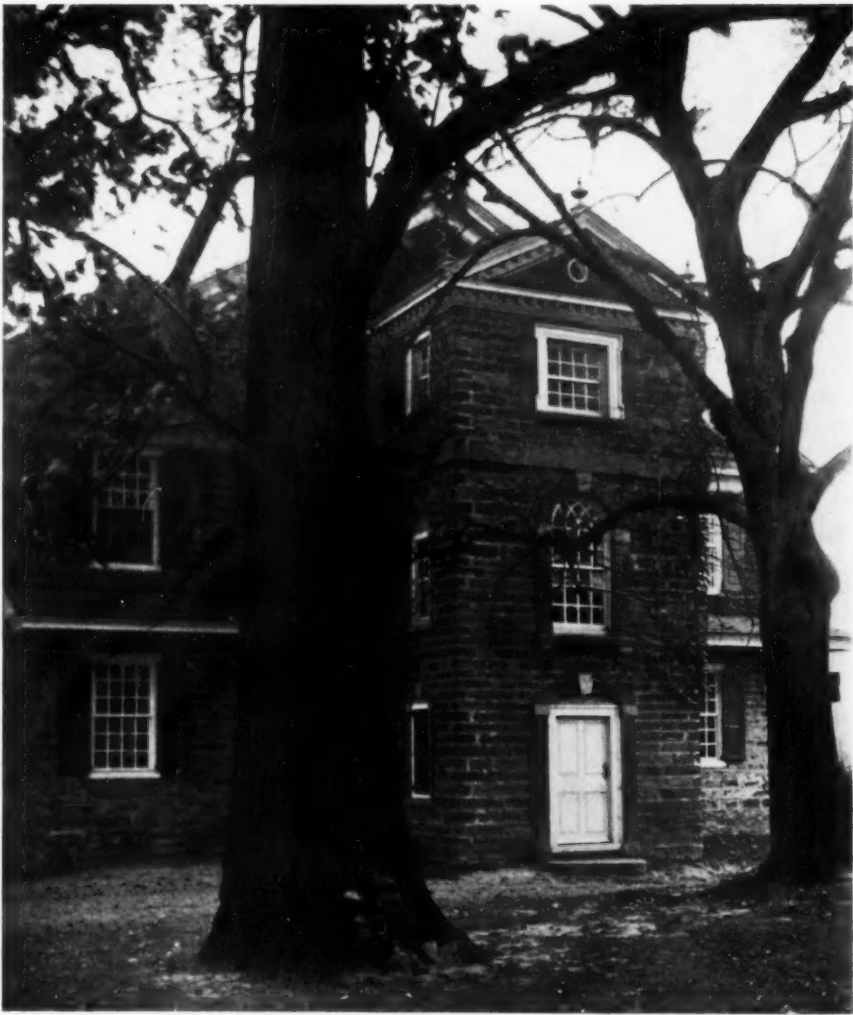
An example of the "Second Type" of Georgian.

and as over the two narrow rear doors at Graeme Park, there is a transom of eight square lights in two rows of four each. The cornice at the eaves has a deep sweeping cove of plaster on a lath backing, while the heavy moulding courses are of wood. Viewed from the front the roof is hipped, but from the side it presents a curious combination of hip and gambrel.

Within, a hall of unusual width, far larger than most rooms nowadays, traverses the full depth of the house and opens into spacious chambers on each side. The chief rooms have round-arched doorways and narrow double doors, heavily panelled. All the panelling, in fact, is heavy. The single doors on the first floor are surmounted by handsome pediments. There are deep-panelled window-seats in the ground-floor rooms and the windows have exceptionally broad and heavy muntins. The breadth of the fireplaces, faced with dark Scotch marble, and the massiveness of the wain-

scotting correspond with the other features. Throughout the house all the woodwork, which is said to have been fetched from England, though handsomely wrought, is heavy and most substantial. Midway back in the hall a flattened arch springs from fluted pilasters with capitals of a peculiar design. The stairway, which is remarkably good and strongly suggests an old English arrangement, ascends laterally from the rear hall. Back of the house a wide brick-paved porch connects with another building where were the servants' quarters and kitchens—an arrangement characteristic of the period.

Of the houses representative of the second Georgian type, Whitby Hall, Kingessing, West Philadelphia, comes first on the list. The western end of Whitby Hall, the part with which we are here concerned, was added in 1754 by Colonel James Coultas, "merchant, ship-owner, farmer, mill owner, fox-hunter, vestryman, soldier, judge, High Sheriff



From "Colonial Homes of Philadelphia," by H. D. E.; J. B. Lippincott Co.
 "THE TOWER," NORTH FRONT, WHITBY HALL, KINGSSESSING, PHILADELPHIA, PA.,
 BUILT IN 1754.

An example of the "Second Type" of Georgian.

of Philadelphia from 1755 to 1758, and enthusiastic promoter of all philanthropic and public enterprises." The gables of the high-pitched roof face north and south and are pierced with oval windows to light the cockloft. The walls, not on one side only, as is often the case where especial nicety of finish was sought, but all the way round, are built of carefully squared and dressed native grey stone. On the south front is a flag-paved piazza,

surmounted by a graceful spindled balustrade, while around the western and northern sides runs a penthouse. The deeply coved cornice beneath the eaves, just as at Wynnestay, is carried in a continuous horizontal line as a string course across the gable end, or rather the gable side walls.

A remarkable feature about Whitby is the arrangement of the roof. It is the exact reverse of what is ordinarily found.

The ridgepole, instead of running parallel to the length of the structure, traverses its breadth, thus making the peak higher, the slope longer, and allowing space for a roomy third floor, all of which the view of the south front clearly shows. This arrangement also avoids the need of dormers. "On the north front is a tower-like projection in which the stairway ascends with broad landings. The low doorway in this tower has always been used on occasions of large gatherings at Whitby, whether grave or gay, because it admits to the wide hall running through the Western wing, giving admittance to the large rooms on either side. The doorway and windows in the tower are all surrounded with brick trims, which give both variety and distinction against the grey stone walls—a treatment not often met with near Philadelphia. In the top of the pediment with its dentilled cornice, a bull's-eye light, also surrounded with brick trim, is of particular interest because it was a porthole glass from one of Colonel Coultas's favorite ships, and was set there because of a cherished sentiment. On peak and corners of the tower pediment three urns add a note of state.

All the woodwork and sundry embellishments of the 1754 addition were fetched from England in Colonel Coultas's ships. The pilasters and cornices in

the hall are exceptionally fine. Rosettes are carved in the dogears of the door trims and the cheeks and soffits of the jambs are set with bevel-flush panels. In the parlor, the fireplace opening is faced with black marble brought from Scotland, while the carving of the overmantel and the panelling are unsurpassed for either execution or design. The central panel above the fireplace is three feet high and nearly six feet wide, and not a joint can be discovered in it. Below it is a band of exquisitely wrought floriated carving in high relief. Although it is possible to find more elaborate woodwork, it is rarely that one meets with a degree of elaboration tempered with such dignified restraint and consummate good taste.

In 1842 the then owners of Whitby Hall, conceiving that the oldest part of the house had fallen into irreparable decay, demolished it and built the present eastern wing with scrupulous care that it should match in style and texture the structure of 1754. One could wish that they had repaired instead of building anew, but their work was done so well that the effect of the whole is harmonious and their effort is witness to a degree of architectural intelligence scarcely to be looked for at a time when such matters were not sufficiently regarded."

[The second part of Mr. Eberlein's analysis of the "Three Types of Georgian," with measured details, reproduced to scale on large sheets, will appear in a forthcoming issue of THE ARCHITECTURAL RECORD.—Ed.]



From "Colonial Homes of Philadelphia," by H. D. E.; J. B. Lippincott Co.

THE STAIRWAY, WHITBY HALL, KINGSESS-
ING, PHILADELPHIA, PA., BUILT IN 1754.
An example of the "Second Type" of Georgian.



IRON GRILLE AT THE STREET END OF THE COURT-
YARD ENTRANCE, OFFICE OF MR. WILSON EYRE.



"1003 SPRUCE STREET"—THE EXTERIOR OF MR. WILSON EYRE'S HOUSE.
Typical of early Philadelphia.

THE OFFICE & APARTMENTS of a PHILADELPHIA ARCHITECT

Mr. Wilson Eyre at 1003 Spruce Street

By Roger Caye

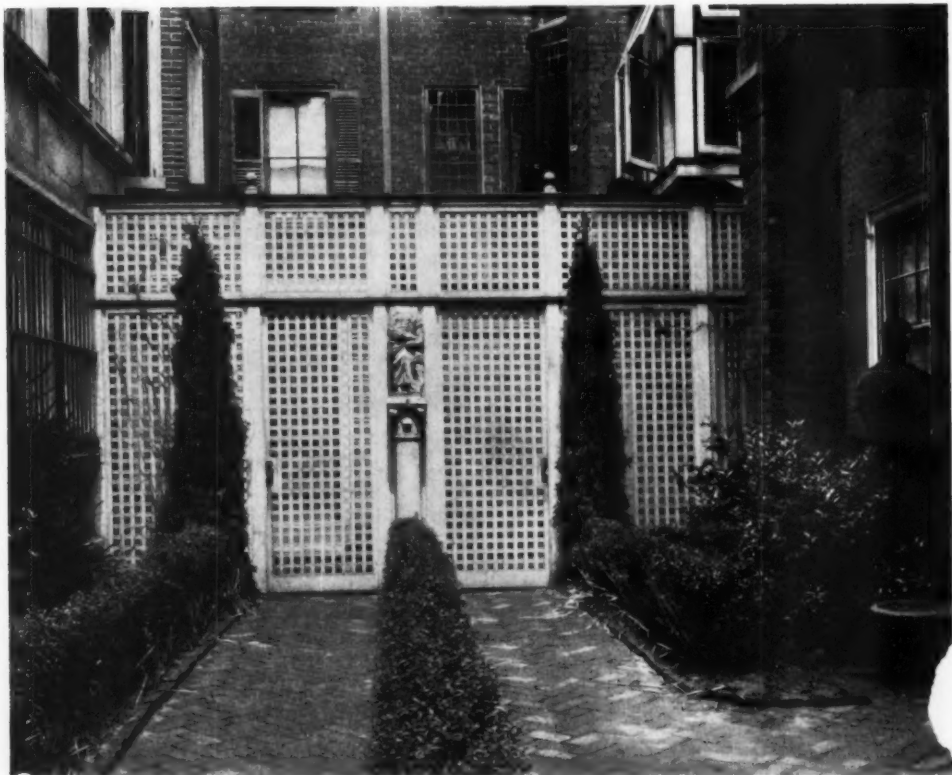
Photographs by Ph. B. Wallace



WE remember that "satiabie curiosity" wrought a grievous mishap to Kipling's "Elephant's Child." Curiosity, nevertheless, is an excellent thing to have if we keep it within bounds and don't make it a bore to our neighbors. It is an instinct deeply implanted in our makeup and, rightly directed, it prompts legitimate enquiry and contributes mightily to our understanding of the world about us. One of its most wholesome and laudable manifestations is the desire to know how and when and where things really worth while were accomplished. It is for just

such a phase of proper curiosity, and in order to gratify it, that what follows is intended.

For the most part, architects as individuals are exceptionally engaging people. This tribute a layman, who knows many of them, may be permitted to pay with a perfectly good grace. Were they not possessed of singularly interesting mental qualities and endowments, to begin with, their inclinations would never have prompted them to embrace a profession and art in which there are so many vexing obstacles continually to be surmounted, so many disappointments and drawbacks to be suffered as well as the satisfaction and partial compensation to be enjoyed, springing from the consciousness of successful achievement. Conversely, the pursuit of their calling im-



LATTICED SCREEN AT THE END OF THE COURTYARD ENTRANCE, OFFICE OF MR. WILSON EYRE.

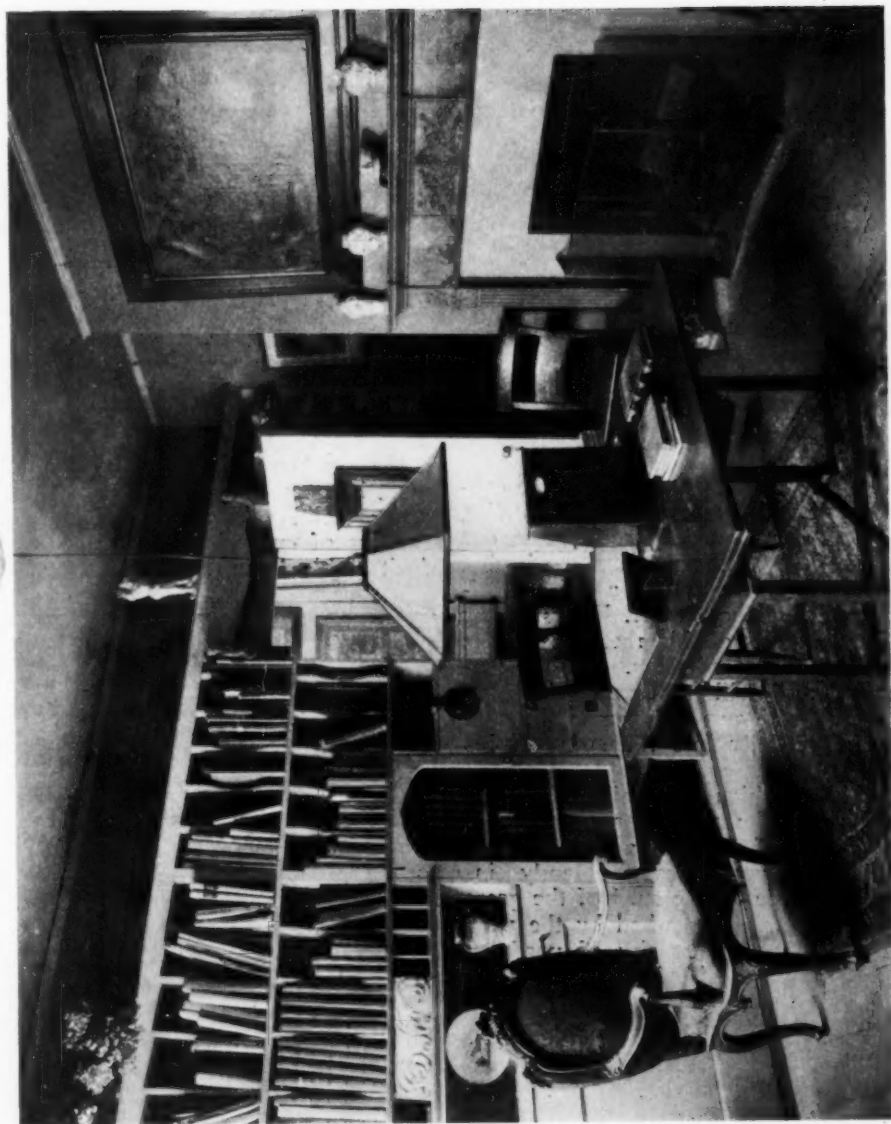
The office entrance is to the right.

measurably broadens their purview and draws forth all their resourcefulness and all their most pleasing traits. The manners and methods of such men, how and where they work, with what conditions they surround themselves—all these things have an interest for the general lay public, that portion of it, at all events, that feels any concern for matters architectural and it may be here remarked that the portion so concerned is larger than is ordinarily supposed.

For the past thirty years, those who have followed, even cursorily, the course of development of architecture, particularly of domestic architecture, in America cannot have failed to remark the work of Wilson Eyre. Perhaps they have been charmed by it or, if not temperamentally in sympathy with the spirit and principles of which he is an able ex-

ponent, they are obliged, at least, to admire the ability he has brought into play in treating the buildings he has planned. His contributions, both as regards public buildings and dwellings, have been important and valuable and he has exerted a far-reaching and (most of us believe) salutary influence on the general architectural trend within the period named.

A study of the office and home of one who has wrought so materially for the betterment of American domestic architecture cannot fail of either its interest or lesson for those who believe that an artist should throw himself, heart and soul, into the work he is doing, live with it day by day and make it an inseparable part of his life which reflects the gradual change and growth in his perceptions and opinions and, in turn, reacts upon



THE CONFERENCE ROOM, OFFICE
OF WILSON EYRE, ARCHITECT.



THE OFFICE VESTIBULE, LOOKING INTO MR. EYRE'S CONFERENCE ROOM.

him. Before entering upon a close consideration of his apartments and *atelier*, however, it will greatly conduce to our understanding and appreciation of what we shall see if we take a brief semi-biographical glance at Mr. Eyre's career and note some of his methods in the exercise of his profession. Such a conspectus, too, will necessarily help us somewhat to grasp his personality and enter more fully into the spirit of his work.

A Philadelphian by family, Mr. Eyre was born in Florence and spent his boyhood there. Those early and doubly impressionable years were potently influenced by the mystic spell of the great and glorious past breathed by the very stones of that fairest city of northern Italy. As an enduring heritage from his childhood, there grew up with him a romanticism compounded, if you will be pleased so to label and docket it, of mediaevalism and the spirit of the Renaissance, coupled with and aided by an intuitive perception and love for all that is best in the various forms of art. This early enrichment of tastes, naturally poetic and artistic, has so strongly tinged all his work that, to one at all familiar with it, the unmistakable stamp of his

personality is clearly discernible, no matter in what form of architectural expression he may have chosen to embody his ideas.

The successful practice of the art of architecture requires and embodies the exercise of so many other arts as essentials to its perfection that an architect, far more than almost any other type of artist, has need to be many-sided in his tastes and sympathies or, better still, in his accomplishments. He must be endowed with rare perception, catholic enough in scope to embrace and set a value upon all that is intrinsically good, in whatever connection it may exist. Along with this gift of perception of actual existent merit, must go a discernment and power to visualize, sufficiently broad and far-seeing to adapt and combine sundry excellences into a whole as yet to be created. In other words, the architect must not be a man of sheer cold, mechanical achievement; rather must he possess a wealth of imagination and creative vision and be impelled by the fire of enthusiasm to carry out the fruit of his dreams.

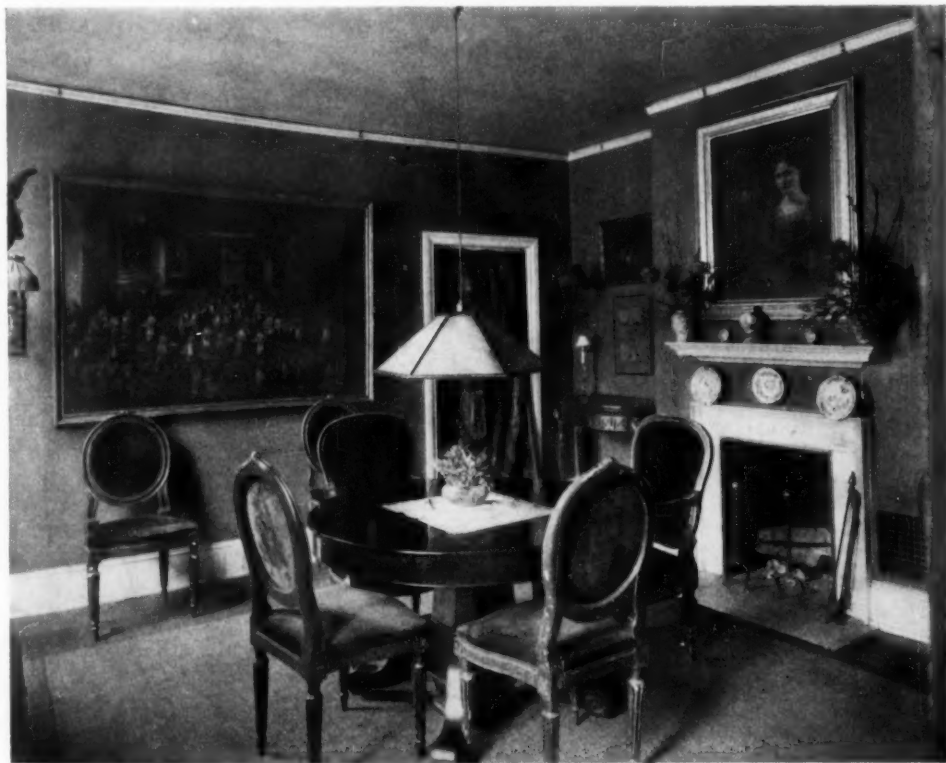


STAIRWAY LEADING TO THE DRAWING ROOM IN THE APARTMENTS OF WILSON EYRE, ARCHITECT.

Such an ideal temperament for an architect does Wilson Eyre in large measure possess. He is exceptionally happy in his faculty of intuitive taste, that intuitive taste that gives inspiration and vitality and is infinitely better than more originality or acquired knowledge. Originality may be crude, knowledge acquired by study and experience, however necessary as a part of one's practical working equipment, may be dead and coldly academic, but God-given, unerring intuition is always fresh, energizing and quickening. Guided by intuition and giving rein to his instinct for picturesque composition, he has enriched every spot where he has built houses, whether in city or country. His city houses have a peculiar distinction and air about them. Without being in any way obtrusive they are strongly individual and seem to possess something of an Old World cosmopolitanism, many of

them suggesting in their appearance a reflection from early Tuscan memories. His country houses display a wealth of invention and a keen perception in adapting each one to the peculiar individuality of the site it is to occupy so that the ensemble shall be wholly satisfying. Here we have a city house of distinctly Italian type, there a country house whose inspiration surely came from Norman sources or another, perhaps, in which we can readily trace a resemblance to an old English manor of late Tudor or early Stuart days, again we may occasionally chance upon a home for whose pattern he has made an excursion into the Georgian field—in every instance, however, be the type and source of inspiration what they may, he has so inwoven his personality and set the seal of individual interpretation that there is no mistaking their authorship.

That authorship is above all else pic-



DINING ROOM IN THE APARTMENTS OF WILSON EYRE, ARCHITECT.

turesque in spirit. It is of the first importance in Mr. Eyre's eyes that a house should be wholly in accord with its environment and form one harmonious whole with its surroundings; with that intent they are designed and composed. It is a comparatively simple matter to *plan* a house, but quite another thing to *design* one. In respect of design Wilson Eyre is particularly strong. In each instance he works over the composition of a house with its surroundings as a painter works over the composition of a canvas and largely from the same point of view, as indeed he must if the finished building is to bear the charm of restful mien and fitness with its setting.

It is in this very regard of his devotion to and insistence upon the pictorial aspect of building, at a time, too, when such insistence was sorely needed, that Wilson Eyre has rendered an invaluable service to American architecture. His mastery of composition, his power to dream dreams and then make them come true in brick and stone and mortar entitles him to our lasting gratitude. He has, it is true, been severely criticised, and at times with reason, for lack of practicality and for sacrificing obvious convenience to pictorial effect. These offences, however, were confined to his earliest work and the grace of these achievements, along with the salutary effect they produced in various ways, ought in some measure to silence the cavillings of narrow utilitarians with their *beau ideal* of stereotyped, unreasoning convention. His later work has happily combined both elements so that the earlier cause of reproach is done away.

Mr. Eyre's attitude towards architectural refinements and certain small matters that too often pass unheeded should also be noted here. Without slighting the broad comprehensive sweep of composition in his masses, he bestows the utmost pains and careful study upon exquisite finish and niceties of detail. From this very fact arises not a little of the subtle charm of his work. In examining his buildings closely, one is constantly coming unexpectedly upon some deftly wrought bit of ornamentation, some care-

fully proportioned moulding, some cunning textural device, set by merest chance, at first seeming, but on reflection proving to be the result of deliberate design. Gradually the conviction dawns that these things impart a tone and grace attainable in no other way and our admiration for the skill of the master designer grows. Mr. Eyre knows full well the value of these details and usually works out the drawings for them with his own hand. Not only that, but he takes a keen pleasure in so doing for he deems the smallest thing deserving of thought and attention and joys in work worthily done. In no other single particular is his delightful mediaevalism more strongly manifest, and, at the same time, his freedom from the taint of sordid commercialism. Furthermore, after completing the drawings, he sees to it that competent craftsmen are entrusted with carrying out the carvings in wood or stone or the paintings or leadings in glass so that the finished work may retain, as far as possible, the spirit he has infused into his designs.

Inasmuch as this paper purports to treat of Mr. Eyre's office and home, to some it may seem that altogether too much space has been devoted to a consideration of Mr. Eyre himself and a criticism of his work in general. It is well to bear in mind, however, that the connection between a man and his home is usually so intimate and so manifold that it does, or ought to, reflect his personality in a way that no other place can and the more we know of him, therefore, to begin with, the better shall we understand what we see as we pass from room to room.

In having his office and home together Mr. Eyre shows much wisdom. An architect is quite as much an artist as a painter or a sculptor and, quite as much as theirs, should the scene of his daily labors be surrounded with objects of interest and beauty and pervaded by an atmosphere of refinement. In an office building this is difficult and well nigh impossible of attainment. Here, however, the spirit of the household spreads itself over the entire establishment. One feels it as soon as they enter the door



LIBRARY IN THE APARTMENTS OF WILSON EYRE, ARCHITECT.

may, even before that, as soon as one turns into the side yard from the street, seeking the door which is not visible till you turn a corner.

As may be seen from one of the accompanying pictures, the house itself differs in no respect from many other Philadelphia houses built about seventy years ago. It has the same unpretentious appearance of Quaker substantiality, cleanliness and amplitude. There, however, the similarity ends. By a piece of commendable co-operation the adjacent side yards between Mr. Eyre's house and his next neighbor's have been turned into an inviting approach to the rear of both properties so that one would really much rather go in the back way than the front. The iron grille spanning the space between the two houses is of excellent workmanship, delicately and gracefully wrought by a cunning craftsman. Perfect independence of property line has

been maintained, as a glance at the parallel, privet-bordered brick walks will show which seem to say "Shinney on your own side" though in an amicable spirit, as they lead to the gates in the high white lattice that hides the kitchen workings. Relieved as it is by tapering cedars and a pillar supporting a headless image, this latticed screen becomes a really decorative feature.

Before reaching it, one turns to the right, enters a wide doorway into the back hall and ascends to the second floor which is wholly given over to the offices, the draughting rooms being in the front part where there is a flood of light streaming through big windows. The entrance is in the outer office which is between the draughting rooms in front and Mr. Eyre's consultation room immediately in the rear. Both business office and draughting-rooms are unlike what one ordinarily meets with, that is if in-

interesting bits of carving, fretted lattices, old pictures and cartoons of old painted glass let into the leaded casements can make them so.

Mr. Eyre's conference room is thoroughly representative of him and quite typical in its furnishing of his judicious eclecticism and happy faculty of combining the most opposite things in a delightfully original manner. In the middle of the room is a block-foot mahogany Pembroke table and the electric bulb above it is covered by a Japanese shade of black lacquer and silver grey paper. American rush bottomed chairs with painted backs, dating from the early nineteenth century, consort with several old green lacquer and gilt Italian armchairs, upholstered in faded damask, in truly cosmopolitan camaraderie. Against the walls on two sides are built-in bookcases and cupboards painted a dull grey. On a drawer of one of these built-in cases is a curiously wrought fretted and engraved iron chest lock with a great circular scutcheon that Mr. Eyre picked up on one of his journeys. The lock is a most interesting thing in itself but it is doubly interesting as exemplifying the way in which Mr. Eyre will take anything of beauty and merit, no matter what its original use, and apoly it in some suitable connection. The walls are of dull brown tone, most unobtrusive and restful, and the Adam mantel has been given the hue of ancient-browened ivory. Over it hangs a Dutch painting of flowers framed in plain black and on the shelf stands a blue Chinese bowl, on a teakwood base, with flanking vases of blue Delft. On the walls are several excellent old prints and opposite the fireplace, between two windows, hangs a tapestry in front of which, on a carved oak chest, stands a crimson-robed Madonna taken from some dismantled church or monastery. Notwithstanding the heterogeneous character of the furnishings the room has a delightfully harmonious tone and approves Mr. Eyre's principles of selection. He dislikes the narrowness that would rigidly insist on always having everything in one given place absolutely in one special style. If sundry objects are beautiful, and your

intuitive taste tells you they will go well together, by all means put them together whether they technically "belong" or not, whether some be Chinese and some German and others Louis Quinze or, perchance, Hepplewhite and let the rigid proprieties go hang, so long as the result is successful.

From the conference room a door opens into Mr. Eyre's own private draughting-room, also done in grey, where the walls are adorned with sundry pictures, tapestries and embroideries. Here, too, are some interesting pieces of old Italian furniture and various fascinating odds and ends that he has picked up in all sorts of places and at all sorts of times. These "finds" are frequently incorporated into some new work whenever a particularly felicitous place suggests itself. Beyond the draughting-room are Mr. Eyre's living room, bedroom and bath, so one may readily see how close he lives to his work. In the living room the prevailing tones are subdued browns and greens with an occasional bit of bright color flashing out from some of the many engaging objects assembled there.

One cannot grasp the whole charm of Mr. Eyre's offices or apartments unless one is able to see the color. The walls, hangings and carpets are all subdued and unobtrusive—in fact one is not conscious of them separately, but only of a thoroughly restful whole. There are, however, occasional flashes of brilliant color in all the rooms that are most effective and livening. One interesting feature of the living room is the window in the corner that has been made to replace an ordinary light. A capacious window seat fills the lower part, and cartoons of painted glass, picked up in Europe, let into the leaded casements lend a note of unusual interest.

On the stairway ascending to the dining room and drawing room we see two wonderful old Japanese panels and between them a grotesque mask. One of the panels hides the ugly door of an electric switchboard and the mask conceals a stopped gas connection. Prosaic uses, indeed, but thoroughly characteristic of the way Mr. Eyre has of hiding all dis-

agreeable things with something beautiful, in fact making them excuses for beautification.

Surely no one ever possessed greater aptitude for taking all sorts of things and converting them to ingenious and beautiful purposes. A look at the hall and stair going up to the drawing room is a justification for this remark. It is rarely that such a diverse collection of things is brought together and rarer still for harmony to reign in its midst. To name only a few of the things, we have a Japanese print surmounted by a wonderfully wrought iron cross from some old ecclesiastical building, a Moorish inlaid cabinet, an eight day hall clock, a painted Empire sofa, an Eastern hanging brass lamp and doors from an Italian house, adorned with gilt panels decorated in Chinese style.

Drawing room and dining room are as interesting in their ensemble as the rest

of the apartments and all are eloquent of the habits and tastes of the occupant. If a biologist can tell us everything about an extinct snail from a study of its shell, after seeing a house we can tell ourselves a good deal about the manner of living man that abides in it. That Mr. Eyre is ingenious and has an eye to practical convenience, notwithstanding his detractors, we should infer from the admirable pulley device for adjusting the height of the electric drop light in the drawing room. Other little touches of all sorts and the general arrangement of the rooms are strongly indicative of tastes and preferences. Catholicity of appreciation for both form and color we find evidenced at every turn and, at the same time, we are just as strongly impressed with the quiet simplicity and admirable restraint that stops just at the right place. The green and gold consoles and frames of the Italian chairs in

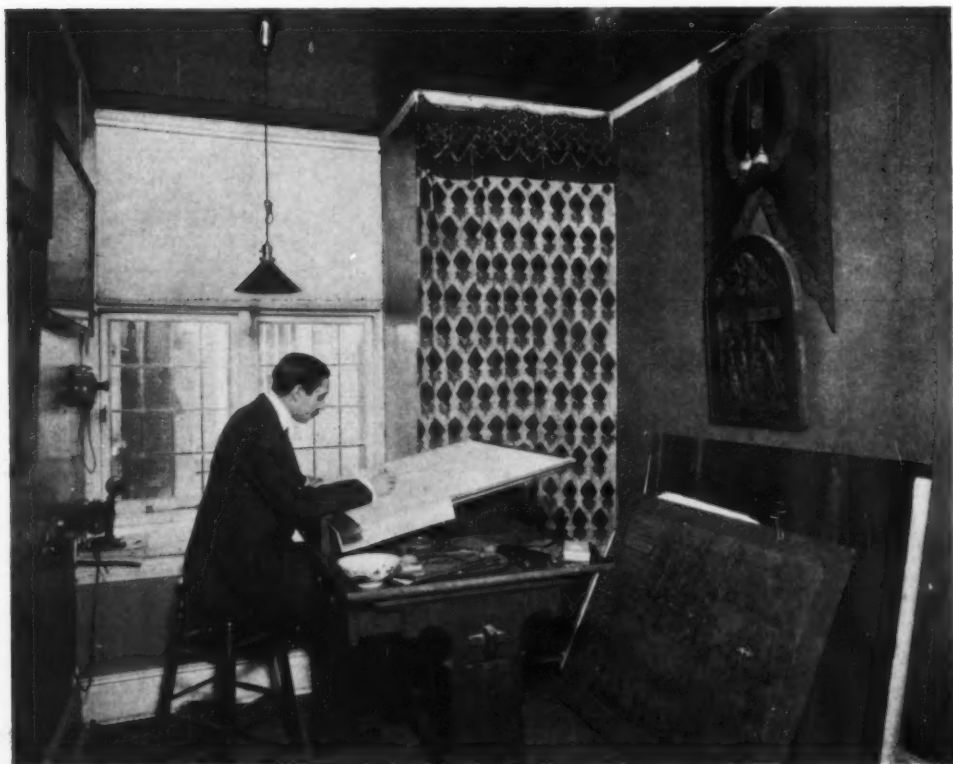


DRAWING ROOM IN THE APARTMENTS OF WILSON EYRE, ARCHITECT.

the dining room might prove garish in many places, but in their own well balanced setting they are unexceptionable. The compensating values of course have been deliberately calculated.

The lesson to be learned from a visit to such a house is extremely difficult to

put into words; it is a thing to be felt rather than talked about. One thing, however, must strike even the least observant and that is the entire consistency of the household and office with the characteristics of Mr. Eyre as continuously exemplified in all his work.



THE PRIVATE DRAUGHTING ROOM OF WILSON EYRE, ARCHITECT.



City Planning in St. Louis.

The City Planning Commission of St. Louis has issued in book form its reports of July 9th, 1912, and January 7th, 1913, binding them together. As a first step towards the comprehensive city plan which it was authorized to prepare, the Commission advocates what it calls a "Central Traffic-Parkway." This is to extend from Twelfth Street to Jefferson Avenue, occupying the space between Market and Chestnut Streets, and thus passing the front of the Union Station and the Municipal Court and new City Hall. It will have a width from the north side of Chestnut Street to the south side of Market Street of 287 feet. This will make possible its development as one of the finest traffic parkways in the world, for the Champs Elysees is only 250 feet wide; Unter den Linden, in Berlin, but 190, and the Ring Strasse, Vienna, only 185. Several tentative plans for its development are discussed. These provide for street car passengers, business and pleasure vehicles, pedestrians, and park spaces. With references to the latter, the report remarks that "all of St. Louis cannot live west of Grand Avenue. There is a down town population and will be a down town population for generations to come." It is estimated that upwards of 100,000 people now live within easy walking distance of the proposed parkway, though it is only twelve blocks long. This tributary district is almost without parks. In its great breadth, the avenue would make a fire guard of inestimable value. The prediction is made that it will become the most frequented and popular thoroughfare in St. Louis. It will furnish a pleasant and rapid traffic connection between the business and residence sections, and it passes through a blighted district in which, in spite of its central location, real

estate values have been steadily falling for many years. This, it is interesting to observe, is due partially, at least, to the fact that the lots between Market and Chestnut Streets are abnormally shallow.

The report for January, 1913, which is bound with the suggestion of the traffic-parkway, contains the text for a long charter amendment, and the arguments therefor. The purpose of this amendment is to facilitate the establishment of parks and parkways, by making easier the methods of acquirement. The changes contemplate an equitable division of cost between the city as a whole and the benefited district; the payment of benefits by installments, and the expediting of court procedure.

Restoring Old South.

Bostonians have been bravely undertaking interesting but dangerous tasks of restoration. When the "Old North" church had been made to look again as it did when Paul Revere hung his lanterns in the belfry, work has commenced on the "Old South." Strangely enough it has not proved possible to secure an accurate description of "Old South's" original appearance. One would think that an edifice which had entered so closely into the life of the city must have been often pictured and carefully described; but the architects, Bigelow and Wadsworth, who have been retained to supervise the work of restoration, have sought the church records in vain, and have interviewed print dealers and collectors with scant results. An interesting example of the difficulty of getting at details accurately is to be found in the search for information as to the original window sashes. On this point two sources of information were finally discovered. One was a sketch made for an en-

graving to be placed on a silver pitcher which was presented to Isaac Harris in recognition of his services in saving the building from destruction by fire in 1810, and the other was an aquatint of the same date. The first shows the lower sash as five lights high on the second story and sometimes four and sometimes six lights high on the first story. On the other print all the sashes are shown as eight lights high. But prints of any sort are extremely rare. As a first step, which is entirely safe, the paint has been removed, the walls being thus restored to their original red brick. They were first painted in 1814, when the church was nearly a hundred years old. Other changes which are contemplated are the replacing of the granite pilasters and pediment of the Washington Street entrance, and the replacing of the Milk Street porch, by similar features in wood with a detail appropriate to the buildings of that period; the painting of the steeple white, and the replacing of doors, fanlights and sashes. On Easter morning the rehung bells of Christ Church—the "Old North"—were rung after many months of silence, in celebration not only of the religious festival, but of the completed restoration of the edifice. Through the subscriptions of Paul Revere descendants, the bells hang on new stocks in new frames, where they can be either chimed or pealed—so gaining a larger usefulness than they had ever had.

Big Schemes for Montevideo.

The London Times reports that as a result of the city planning competition, held some months ago, the city government of Montevideo has given its approval to a very extensive and ambitious project which will practically transform the city. The main feature is the construction of a number of direct and diagonal wide avenues running between various parts of the city, the port, and the principal suburbs. Along these, sites are provided for a new government palace, a palace of justice, a national museum and library, a municipal hall and municipal theatre, a new general post office, and various other edifices of a public character. The government does not propose to undertake these constructions all at once. Its intention is to commence with the new government palace, and with two broad avenues connecting that with the new legislative palace (already partially

built) and with the port. This, however, seems a pretty good beginning. The site selected for the government palace is on the outskirts of the city, and to provide it the government has already decreed the expropriation of twenty "blocks" of land, each block consisting of about 11,000 square yards. Only one-fourth or one-fifth of this space will be actually occupied, the idea being to resell the remainder (present owners being allowed the preference) at an increased value, as a source of revenue, and, with the same object, to impose a "higher value" tax on all adjacent properties. The same system will be followed in the expropriations necessary for building the avenues. These plans are viewed with some alarm by property owners, for, if the entire scheme is carried out, there will be hardly any property in the city which may not eventually be affected.

Saving St. Paul's.

The ruin of St. Paul's in London is again averted, for it has been decided that the trams shall not go past it. Ruin of the great Cathedral from a jarring of the trams may seem a strong expression, but the controversy which has raged in the London newspapers upon this point is hardly less than that which has wearied New Yorkers with reference to new subway contracts. It will be remembered that Sir Christopher Wren boasted that when he built St. Paul's, he built it for eternity, but St. Paul's foundations rest on water-bearing deposits, and between the drainage of this soil and the very considerable covering of it with buildings and pavements which admit no water, there has been a subsidence that has cracked the heavy walls to such extent that any additional jarring is not a matter to be lightly dismissed. The Dean and chapter, rising in defense of the ancient structure, have given a fine example of the church militant, and they have very cannily improved the opportunity to secure considerable contributions for repair work. Their appeal for this purpose asks for £5,000, which, however, they take pains to explain is only for preliminary work, such as the cementing of the cracks. It was no slight task which confronted them in heading off the action of the London County Council so as to prohibit the jarring trams from venturing too near. It really did require a national agitation, and the protests and petitions of distant bodies, such as that by the Architectural Association of Birmingham.

New City Plan Reports.

Several American city plan reports have recently appeared and are of interest as a somewhat different method of treatment than that are made familiar by the elaborately published reports of the past. In fact, it is noticeable that the recent city plan reports have been brought out much more modestly. Their various authors seem to have been getting away from the draughting table and the picture plan; and instead of costly books, filled with beautiful photographs and drawings, and putting their emphasis on an architectural civic center, we have small pamphlets, or handbooks, containing much text in which there is earnest discussion of many practical matters and in which the sociological point of view is conspicuous.

The latest report of this kind, which appeared the middle of April, was that for Houston, Texas, by Arthur Coleman Comey. It is issued in book form with stiff covers, and is notable for the thoroughness of the Survey on which are based the recommendations of the report. A final chapter on legal aspects of city planning contains a valuable compilation of pertinent acts and ordinances. A discussion of building control, in which special attention is devoted to the restriction of building height, is of particular interest. A report for Colorado Springs by Charles Mulford Robinson, also issued in book form, appeared a few weeks before Mr. Comey's report for Houston. In this particular emphasis was placed on a discussion of the street plan. Somewhat earlier yet, appeared a small pamphlet report by George B. Ford and E. P. Goodrich, of the City Planning Commission of New-ark. This contained much interesting discussion this subject being taken up as the phase of the problem which required immediate consideration and thorough discussion. Some weeks earlier Charles F. Puff, Jr., of the Board of Public Works, had brought out an elaborate report entitled City Plan of New-ark. This contained such interesting discussion and data. A report by Frederick L. Ford, city engineer of New Haven, discussing in detail a street rearrangement which is made desirable by the new station, has been issued in pamphlet form and affords another illustration of the new spirit in city planning. Of the report of the St. Louis City Planning Commission, also devoted to specific details, mention is made elsewhere. These reports indicate, if such indication were necessary, that the city plan-

ning movement is still very much alive, and they suggest from their practical, work-a-day character that it is getting on a healthier and more helpful, if less ambitious, basis than heretofore.

Progress at Letchworth.

The financial reports of Letchworth, England, which were made at the recently held annual meeting of the First Garden City Limited, were of special interest. Last year's report showed, for the first time, a profit, this amounting to £200. This year the profit exceeds £3,000. The chairman of the Board stated, in his address, that the business of the Garden City was not of a character which lent itself to fluctuating results. The income consisted almost entirely of rents and of receipts for gas, water and electricity, which did not fluctuate much but steadily increased year by year with the growth of the population. The town had now reached a stage, he said, which made it safe to treat the revenue of the company as really revenue, and not to go on paying out of it considerable sums for future development, as had been done in the past. He anticipated that the profits of the year which has now opened would justify the payment of a dividend of 2½ per cent. on the share capital for the year, and he believed that when the payment of dividends had commenced, they would continue without stoppage. During the last twelve months, 800 people, he stated, had been added to the population. Each new industry or extension of an existing industry meant a demand for more houses, and these were being constantly supplied by the cottage building association.

A City-Building Congress.

Voluminous circulars are being issued (in French) of the International Congress and Comparative Exposition of Cities which is to be held in Ghent, July 27 to August 3, in connection with the Universal Exposition in Ghent. The program of the Congress provides for two main sections: I, on The Building of Cities; II, on The Organization of Municipal Life. The first section is in its turn subdivided into two parts: A, The construction of new quarters; B, The conservation and management of a city's older quarters. In a special circular which contains a list of the questions to be

considered in the different papers, and the selected writers of papers, it is interesting to note the overwhelming predominance of architects. Out of twenty-one speakers chosen to discuss the building of cities, fourteen are architects. These include Rey, of Paris; Gurlitt, of Dresden; Cuypers, of Amsterdam; and Brunfaut, of Brussels; besides many who are less well known on this side of the ocean. No American or Englishman is on the preliminary list, though the English Town Planning and Garden City Exhibit is advertised as an important section of the exposition. Professor Geddes, of Edinburgh, is down, however, for a general paper in the second section of the Congress—that devoted to the organization of municipal life. In this section, financial, economic and social questions are considered.

In the first section of the Congress, many of the questions are, as might be expected, of an architectural character—as whether the rule of absolute parallelism on the two sides of a street might not well give place to a greater liberty in the determination of alignments; as whether the creation of *rond-points*, breaking the long streets of modern cities, is to be approved; as whether it is necessary “to construct monuments that shall break vistas,” and questions as to the height of buildings, competitions for beautiful façades, the disengagement of ancient buildings, etc. It is proposed that as regards “*l’Art de bâtir les villes*,” the Congress shall continue and develop the important work already done in former congresses and expositions,—notably in those of Dresden (1903), Berlin and London (1910), and Düsseldorf (1912). The undertaking is endorsed by the usual imposing list of honorary and ordinary presidents, vice-presidents and secretaries—general and plain.

American Art.

The committee on Art in the Public Schools, of the American Federation of Arts, sent out a year ago to a selected list of between two and three thousand persons, circulars inviting an expression of opinion with regard to the best works of art in the United States in architecture, sculpture, mural decoration, painting and handicraft. Only about seventy of the blanks were filled out and returned—a very disappointing response which robs the result of the value it should have had as an

expression of the artistic judgment of the country. Until the names of the seventy persons who voted are given, little authority can be attached to the returns. Nevertheless, an examination of the fifteen works of art given first place in each group is not without some interesting suggestions.

It appears that under the heading of architecture, four of the fifteen structures are the work of McKim, Mead and White. This is exclusive of Madison Square Garden which is credited to White alone. If that were included, it would appear that one-third of the “best” fifteen buildings in the country were planned in one office. In sculpture, pretty much the same condition is revealed, five out of the sixteen selected pieces being the work of Saint-Gaudens. Three are the work of MacMonnies. In mural painting, four out of the fifteen chosen examples are the work of Blashfield. The geographical distribution is not less uneven. Of the works of architecture, eight are in New York, three in Washington and two in Boston. Of the works of sculpture, seven are in New York, three in Washington and two in Boston. Of the mural paintings, two are in New York, four in Washington and three in Boston. Of the paintings, five are credited to New York, one to Washington and four to Boston. It would appear that in those three cities one might see most of the art of the United States. In point of time, also, practically all of the work listed is very recent. Of course, in any such census some allowance must be made for the jurors’ limited observation, and the special emphasis which the spirit of the time tends to place upon current work.

The City Planning Conference

The fifth National Conference on City Planning was held in the Hotel LaSalle, Chicago, May 5-7. As this was the first time that the Conference had gone west of New York State, it is significant that the non-local attendance was as large, at least, as it has ever been and probably somewhat larger. It is still true, however, that the attendance of architects is much slimmer than it should be.

The Conference opened as usual with an evening session at which the leading paper was presented by Frederick Law Olmsted, the chairman of the Conference. His paper was substantially an argument favoring the creation of a city planning depart-

ment as a portion of the municipal government and it looked forward to a time when this would be generally done. Mr. Olmsted was followed by the secretary of the Conference, Flavel Shurtleff, who gave a rapid-fire summary of the year's progress in city planning. This was most interesting and inspiring. The session of the second day considered city planning surveys, various legal questions, and an explanation of the Chicago plan. The evening session, under the chairmanship of Bion J. Arnold, of Chicago, was devoted to problems of transportation, with the major paper by Milo R. Maltbie, of the Public Service Commission of New York. This was an admirable paper, and was followed by a very live discussion which lasted until a late hour. On the final day, George E. Kessler described the financing of the Kansas City Park System in the morning session, and the afternoon session was largely devoted to a discussion of the plans submitted to the Committee on City Planning Study, showing schemes for subdividing a hypothetical tract of land. This proved one of the most stimulating and valuable features of the Conference.

The entertainment features of the Conference were wisely reduced to a minimum. They consisted only of a luncheon at the South Shore Country Club, an automobile tour of the parks and boulevards, a luncheon at the City Club, and a closing banquet. At the latter, the souvenir was a handsomely issued volume reproducing, from plates of the Chicago Plan Report, the beautiful plans and paintings which so distinguish that Report.

One of the most interesting features of the Conference was a round table luncheon that was not on the program. This was held under the chairmanship of Edward M. Bassett, of New York, and was devoted to a discussion of building height restriction. A roll of the cities was called, the delegates from each reporting in a few words what his city had done or attempted doing. Another very valuable feature of the Conference was the issuance of a printed Report by the Committee on Legislation. This contained the text of acts, covering the various phases of city planning, which had been prepared by the Committee as suggestive models. Among the subjects covered by these proposed acts, were the creation of city planning departments, of metropolitan planning commissions, the giving to towns and cities of the right of excess condemnation, and of the right to create building zones, to plat civic centers, to establish building lines, etc.

At the brief business session of the Conference it was decided to continue it in the present informal way, unhampered by a constitution. The former officers were re-elected.

Lamp-Standard Competition.

An ornamental gas lamp standard has been the subject of an interesting and practical competition in St. Louis, as a result of an arrangement between the Civic League and the Board of Public Improvement. The City Lighting Department finding the existing lamps unsatisfactory, the Municipal Art Committee of the Civic League volunteered to conduct a competition which should secure a better one. Circulars were sent to architects and draftsmen announcing a prize of \$50 for the best design. Thirty-five designs were submitted to a jury consisting of S. L. Sherer, architect; F. E. A. Curley, curator of the City Art Museum, and William Booth Papin. The winner proved to be Hugo Graf, a draftsman in the architect's office of the Board of Education. The Committee proposes to conduct competitions for other objects.

The Dusseldorf Award.

In the field of city planning the awards in the Dusseldorf competition are not of less interest than was the award in the competition for the Australian capital. If the city planners had a less free hand in planning the extensions of an existing and already beautiful city than they had in the creation of a new capital city, their problem was of a much more typical character. Moreover, while the terms of the Australian competition were such as to discourage entrance by many of the most gifted and experienced city planners, the terms of the Dusseldorf competition, which also was open to the world, were such as to invite the participation of those who have most studied the new science. Yet the conditions imposed seemed to require almost necessarily a German type of city planning.

Unfortunately, reproductions of the premiated designs have not yet appeared in this country, nor does the official statement as to the awards declare how general was the international participation in the competition. The English "Town Planning Review," however, notes that the accepted scheme "is of a particularly modern Ger-

man type, remarkable for its fullness and minute care." The prize winners are all Germans. The first prize goes to Professor Dr. Ing. Bruno Schmitz, of Charlottenberg, and Professor Dr. Ing. Blum of Hanover; the second prize to Professor Bruno Möhring, Berlin, Municipal Councillor of Building, Bonne, and Government Architect Rogg, of Düsseldorf. Five prizes were awarded, and in addition four other designs were purchased at the suggestion of the Jury of Award.

The Real Prince Rupert.

A correspondent of the Boston Transcript who has been making a visit to Prince Rupert, the fiat city which the Grand Trunk Pacific Railroad has been building as its western terminus, gives an interesting glimpse of the actual beginning of that city, so bravely planned before a sod was turned. It is already a town of some four thousand inhabitants, and the correspondent thinks that there is no doubt that its site, abutting deep water on an excellent harbor, was well chosen; nor does he question that within a decade the town will have a hundred thousand population as the genuine terminal city of a great transcontinental railroad. He does question, however, whether the main residential section will be on the island upon which the city has been planned. "Sites," says he, "much more suitable for residences appear to lie on the north side of the harbor, seemingly half a mile distant, easily reachable by future ferry." The land there, much of it thoughtfully "reserved" by the railroad company and the British Columbia Government, appears, he says, lower and less hilly. The two thousand acre portion of the island which was city-planned some four years ago, and from which lots have been extensively sold, is still, he declares, very rough. "The Grand Trunk Pacific Company cleared it of heavy forest and expended some \$200,000 in providing streets, which were located more or less sinuously, with reference to many rocky knolls. These streets have now planked roadways and sidewalks, often carried on trestles over soft 'muskeg' soil, or an accumulation of forest decay for ages and ages in a very moist climate. There are few lots whose area does not include some hillside. Many houses—all of which must be regarded as temporary structures soon to be replaced by business blocks—are propped up on

trestle work, sometimes twenty feet or more in height. Large parts of the main streets have been levelled by drilling and blasting. On their sides remain rockfaces, sometimes thirty feet high. Up on these sides are often considerable buildings—for instance, the Prince Rupert Clubhouse—from beneath which the supporting rock is or soon will be in course of removal, props replacing the rock as fast as it can be taken away. A deep ravine, with sides of pretty steep, yet gradual incline, intersects the 'city.' Its whole site, where unbuilt on, is largely a scene of more or less blackened stumps. In places sewer ditches traverse 'muskeg' six feet deep. At other points they run through rock. Altogether the city site is far rougher than the western portion of Manhattan was thirty years ago." It is obvious that large sums must be expended before Prince Rupert can attain the Western Canada standard of a modern city. It is probable, the correspondent surmises, that it is the cost of these future improvements which has kept real estate down to a level which is low compared to prices in Vancouver, Calgary, Edmonton and other cities, considering the great future of the city. In that he professes confidence.

Philadelphia Art Museum

One of the most important architectural events of the year is the completion, and publication, of the plans for the great Art Museum of Philadelphia which is to be erected on the site of the discarded Fairmount Park reservoir. The plans for the building were drawn by Horace Trumbauer, C. C. Zant-zinger, and C. L. Borie, Jr. They contemplate a magnificent structure which its unique site will render monumental. The façade will be four hundred feet long, and it will crown a terrace forty-six feet above the level of the plaza that marks the end of the noble new parkway, which terminates at its further end in the City Hall. The building will overlook the Schuylkill river and the park, standing in a splendid isolation which at once gives to it conspicuousness and insures the safety of its collections. The style is described as Greek with Renaissance detail, "noble in simplicity, classical in outline, spacious in content, and in accord with its situation." The structure is approached by a terraced stairway, of which the divisions correspond with the divisions of the parkway. This in itself offers an unusual opportunity which

has not been overlooked. The portion of the building to be immediately erected will cost, it is estimated, about \$3,000,000, and \$200,000 is at once available for the preparation of the site. With its future extensions, the structure as planned will exceed by 2,000 square feet the area of the Louvre in Paris.

Private Gift of Public Bridges.

The private gift of public bridges is urged by the Metropolitan Improvement League of Boston, in its latest bulletin. The League points out that the Larz Anderson bridge, which is to connect the Harvard Stadium with Cambridge, will be the fourth handsome structure across the Charles river below the Watertown dam. Adding that "six very ugly and inadequate ones remain to be replaced;" the opinion is then expressed that a person of large wealth could hardly erect a more beautiful and useful monument than by constructing a handsome bridge which would be of constant public service. It is urged particularly that a substitute for the present Harvard bridge, which would offer worthier approach to the new site of the Massachusetts Institute of Technology, would be a noble gift for some generous alumnus to make. It is a fact that there are few forms of public construction in which recent years have shown greater aesthetic advance than in bridges. The iron age, spelling artistic ruin for a while, robbed private beneficence of inspiration; but since that period seems to have passed, it would not be strange if public spirit, ever seeking new forms of expression, should now assert itself in the private gift of bridges.

Honor for M. Benoit-Levy.

Many persons in this country will be interested in the announcement that M. Edmond Benoit-Levy has been named Chevalier de la Legion d'Honneur. In honor of the event, M. Benoit-Levy was given a banquet followed by a ball at the Hotel Continental on December 11th. The members of the society entitled Les Amis de Paris, of which he is president, presented him with a work of art, and an album in which were written the names of the subscribers.

Two Capitol Awards

The following note was received some time ago from the Washington Chapter of the American Institute of Architects, and will serve to correct several misstatements which

have recently appeared in print:

While rejoicing in the successful conduct of the Missouri State Capitol competition, in accordance with the code governing competitions of the American Institute of Architects, and while joining with the St. Louis "Republic" in congratulations to the people of that commonwealth upon the manner in which the selection of architects was made, it appears proper to notice, in the interest of an accurate record of the progress of architectural practice in America, that the above-mentioned journal, under date of October 8, 1912, in commenting upon the subject, and *The Architectural Record* of December, 1912, in quoting therefrom, said:

"For the first time in the history of American architecture a State Capitol design has been selected in conformity with the rules of the American Institute of Architects"; and also: "On this important matter, of deep interest to every citizen in the State, Missouri has set an example to the country."

Now, whereas, the State of Washington, through its Commissioners acting upon the advice and with the assistance of the Washington State Chapter of the American Institute of Architects, did, in 1911, conduct a competition for its Capitol Buildings in accordance with the code governing competitions of the American Institute of Architects, and

Whereas, in acknowledgment of such advice and assistance the secretary of the commission wrote to its advisor as follows: "I think I voice the sentiment of the State Capitol Commission when I say that each and every member congratulates himself upon the fact that we did select our architect through this form of competition."

Therefore, be it resolved, that the Washington State Chapter, American Institute of Architects, furnish to the St. Louis "Republic," *The Architectural Record*, and the Committee on Public Information of the American Institute of Architects a brief statement setting forth the true facts of the Washington State Capitol competition and a copy of this resolution.

"Honor to whom honor is due"—both States are to be congratulated upon the admirable conduct of their capitol competitions.

**The
Philadelphia
Exhibition.**

From April 20th to May 11th there was held in Philadelphia the Nineteenth Annual Exhibition of the local Chapter of the American Institute of Architects, and the

T-Square Club.

Of course a great deal of local interest centered in the exhibit of the Commissioners of Fairmount Park, of seven drawings for the proposed Museum of Art, upon which Messrs. C. L. Borie, Horace Trumbauer and C. C. Zantlinger worked as associates.

As a general comment upon the exhibition it might be mentioned that there was a small showing of the Allied Arts—not only smaller than the 1913 Architectural League exhibition in New York, but smaller than has been usual in the Philadelphia show. There was, however, to a noticeably marked degree, the highly commendable note of general consistency in local exhibits which has always been characteristic. As always the critic was impressed by the peculiarly intimate and domestic flavor of the Philadelphia residential work—the exhibits from New York, seeming, by comparison, to be visitors from another world—urbane and civil, to be sure, but a little cold and impersonal. In this connection a prominent Philadelphia architect may be quoted as having said the New York entries show a far abler grasp of large monumental problems than was evidenced by local exhibits, but that the Philadelphians are far ahead in their rendering of the domestic type. As a generality this is certainly true, if one were only to instance Wilson Eyre's beautiful "Fair-acres" at Jenkintown, and perhaps the reason lies in a marked affinity with English domestic architecture.

The exhibition showed that Mellor and Meigs, D. K. Boyd, Wilson Eyre and McIlvaine, Charles Barton Keen, Heacock and Hokanson, E. C. Gilbert, Baily and Basset and Brookie and Hastings are more than holding their own, and are contributing as earnestly and ably as always to the maintenance of an already high standard of architectural achievement in and around Philadelphia. This division of the exhibition was saliently characterized by the work

of Duhring, Okie and Ziegler. Photographs and plans of the new offices of Mellor and Meigs were intensely interesting.

Day Brothers and Klauder struck a splendid note in their twelve drawings for new college buildings at Princeton, which remind that this firm, as well as Cope and Stewardson, excel in their cis-Atlantic renditions of English scholastic architecture.

Thomas, Churchman and Molitor showed an unusually strong and interesting Jewish Synagogue—a building remarkably dignified without being bizarre. Of the Philadelphia craftsmen, Samuel Yellin, a wizard in wrought iron work takes a pre-eminent place, and H. C. Mercer and the Enfield works showed in their entries how much of craftsmanship and of decorative architectural possibilities lie in tiles. Mention should be made of the remarkable photographs shown by Ph. B. Wallace, who renders a potent service to architecture at large not only through his conscientious pictorial records of old work, but of contemporary work as well.

Most prominent among the New York exhibitors were McKim, Mead and White, Cram, Goodhue and Ferguson, Donn Barber, Tracy and Swartwout, H. Van B. Magonigle, Delano and Aldrich, John Russell Pope, Ingalls and Hoffman, Albro and Lindeberg, Grosvenor Atterbury and Aymar Embury, 2d. These architects showed, for the most part, the work which they exhibited earlier in the Architectural League of New York show, reviewed in the Architectural Record of March, 1913, and the entries seemed all worthy of a second study.

Reverting to the comparison (dangerous as comparisons are) made above in speaking of the distinct attainments of New York and Philadelphia architects, it is certainly not the intention to imply that one group or the other may be better architects. One does not consider it intelligent to say that a baker is better than a candle-stick maker because the first can make better bread—"each to his task, etc."

But it is interesting to find, as one finds best in these exhibitions, how astonishingly local is American domestic architecture. Work around New York seems very different from the same class of work around Chicago, and the type of Philadelphia and its vicinity is surprisingly different from either.

THE ARCHITECTURAL RECORD



Boulogne l'aîné peint

L'ARCHITECTURE

B. Andron Jr.

• CONTENTS •

VOL. XXXIV
NO. 2.

AUGUST, 1913

SERIAL NO.
179

COVER—BUILDING FOR R. H. STEARNS & CO., BOSTON, MASS.

FRONTISPIECE

Residence of Miss Ellen D. Sharpe, Providence, R. I.
Parker, Thomas and Rice, Architects.

NOTES ON THE WORK OF PARKER, THOMAS AND RICE, OF
BOSTON AND BALTIMORE - - - - - 97-184
Illustrated With Photographs, Plans and Details.
By H. D. C. and C. M. P.

ON THE WORK OF THE LATE CONSTANT DESIRÉ DESPRADELLE 185-189
With Four Illustrations.
By Frank A. Bourne, M. I. T. '95.

NOTES AND COMMENTS - - - - - 190-192

PUBLISHED MONTHLY BY
THE ARCHITECTURAL RECORD COMPANY
115-119 WEST FORTIETH STREET, NEW YORK

F. W. DODGE, President

F. T. MILLER, Sec. and Treas.

Contributing Editors

MONTGOMERY SCHUYLER

C. MATLACK PRICE

HERBERT D. CROLY

Yearly Subscription—United States \$3.00
—Foreign \$4.00—Single Copies 25 Cents

Entered May 22, 1902, as Second
Class Matter at New York, N. Y.

Copyright 1913 by The Architectural
Record Company—All Rights Reserved



DETAIL, RESIDENCE OF MISS ELLEN
D. SHARPE, PROVIDENCE, R. I.